

GOVERNMENT OF INDIA  
ARCHÆOLOGICAL SURVEY OF INDIA  
ARCHÆOLOGICAL  
LIBRARY

---

ACCESSION NO. 13475

CALL No. 888/Pat

D.G.A. 79

~~91436~~

(item 5)





# THE LOEB CLASSICAL LIBRARY

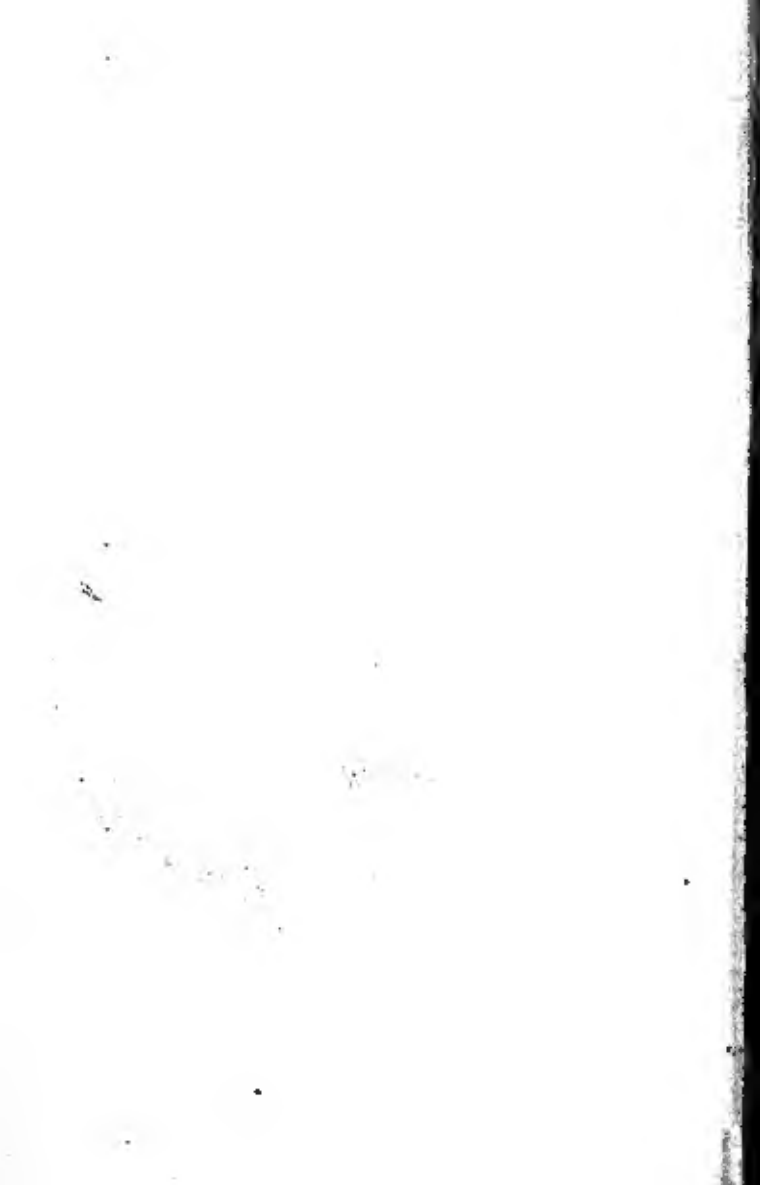
EDITED BY

E. CAPPES, PH.D., LL.D. T. M. PAGE, LITT.D. W. H. D. ROUSE, LITT.D.

## THE GREEK ANTHOLOGY

I





# THE GREEK ANTHOLOGY

WITH AN ENGLISH TRANSLATION BY  
W. R. PATON

IN FIVE VOLUMES



LONDON : WILLIAM HEINEMANN  
NEW YORK : G. P. PUTNAM'S SONS

MCMXVI

1916

CENTRAL ARCHAEOLOGICAL  
LIBRARY, NEW DELHI.

Acc. No.....13475.....

Date.....15.7.1960.....

Call No.....888.....Vol. (I.)  
Pt.

## PREFACE

THE Palatine Anthology, so called because it is contained only in the unique manuscript of the Palatine Library at Heidelberg, was composed in the tenth century by Constantine Cephalas. He drew chiefly from three older Anthologies of widely different date: (1) the Stephanus, or Wreath, of Meleager, collected in the beginning of the first century *a.c.* by this master of the elegiac epigram and comprising all that is most worthy of preservation in these pages. Meleager was a quite unique personality in his own age, and his collection comprises no poems (as far as we know) of that age, except his own.<sup>1</sup> It consists of poems of the seventh to third centuries *a.c.*, *i.e.* of all the great or classical period of Greek literature. (2) The Stephanus of Philippus, made probably in the reign of Augustus. The spirit of poesy had in the interval descended on Italy, rather than on Greece, and here the most Roman poets, such as Crinagoras of Mytilene, are those who please the most. (3) The Cycle of Agathias, made in the age of Justinian and comprising strictly contemporary work. There is

<sup>1</sup> Antipater of Sidon is however his contemporary.



## PREFACE

much tenderness and beauty in many of the poems, but the writers wrote in a language which they did not command, but by which they were commended, as all who try to write ancient Greek are.

Cephalas included also in addition to the poems drawn from these main sources: (1) a certain number of epigrams derived from well-known authors and a few copied from stones; (2) the *Musa Puerilis* of Strato (Book XII), a collection on a special subject made at an uncertain date<sup>1</sup>; (3) a collection of Love poems largely by Rufinus (beginning of Book V); (4) the epigrams of the Alexandrian Palladas (fifth century A.D.)<sup>2</sup>. At the beginning of each book (from Book V onwards) I try to indicate what is certainly due to each source. In Book IV will be found the poems of the three chief sources that I mention above. Books I-III explain themselves.

In the twelfth or thirteenth century a scholar of astounding industry, Maximus Planudes, to whom learning owes a heavy debt, rearranged and revised the work of Cephalas and to him alone we owe

<sup>1</sup> For the sources of this book and also of the satirical epigrams of Book XI see the special prefaces to these books.

<sup>2</sup> Some at least of these seem to have been incorporated by Agathias in his Cycle. It is not necessary to mention here matter included in the Palatine MS. but not reproduced in the printed texts.

## PREFACE

the preservation of the epigrams here printed as an appendix (Book XVI), derived, no doubt, chiefly from a now lost book of Cephala's Anthology containing epigrams on works of art. It may be a matter of dispute among scholars, but I do not believe myself that he had any text before him which was better than, or independent of, the tradition of the Palatine Manuscript. I therefore always follow, as strictly as possible, this tradition.

In Smith's *Biographical Dictionary*, under Planudes, a good account is given of the history of the Anthology, and readers may consult this. A still better and more recent account is Mr. Mackail's in the Introduction to his *Select Epigrams from the Greek Anthology*.

A word should, perhaps, be said as to the arrangement of the epigrams in the three principal sources. Agathias in his poem gives us his own classification of the Epigrams: (1) Dedicatory, (2) On Works of Art, (3) Sepulchral, (4) Declamatory (?), (5) Satirical, (6) Amatory, (7) Convivial; i.e. the same classification as that of Cephala's, but not in the same order. The Scholiast of the Palatine MS. tells us that Meleager's Wreath was not arranged under subjects at all but alphabetically (i.e. in the alphabetical order of the first letters of the poems), and

## PREFACE

we know that Philippos' Wreath was so arranged, as all the longer fragments of it retain this order. Curiously enough there are very few traces of such an order in the fragments of Meleager's Wreath, none in the present volume. This is a fact I will not attempt to explain.

I would beg any possible, but improbable, reader who desires to peruse the Anthology as a whole, to read first the epigrams of Meleager's *Strophaios*, then those of that of Philippos, and finally the Byzantine poems. In the intervals the iron hand of History had entirely recast and changed the spirit and the language of Greece, and much misunderstanding has been caused by people quoting anything from the "*Greek Anthology*" as specifically "*Greek*." We have to deal with three ages almost as widely separated as the Roman conquest, the Saxon conquest, and the Norman conquest of England. It is true that the poems of all the epochs are written in a language that professes to be one, but this is only due to the consciousness of the learned Greeks, a consciousness we still respect in them to-day, that the glorious language of old Greece is their imperishable heritage, a heritage that the corruption of the ages should not be permitted to defile.

As regards the Greek text in Books I-VII and

## PREFACE

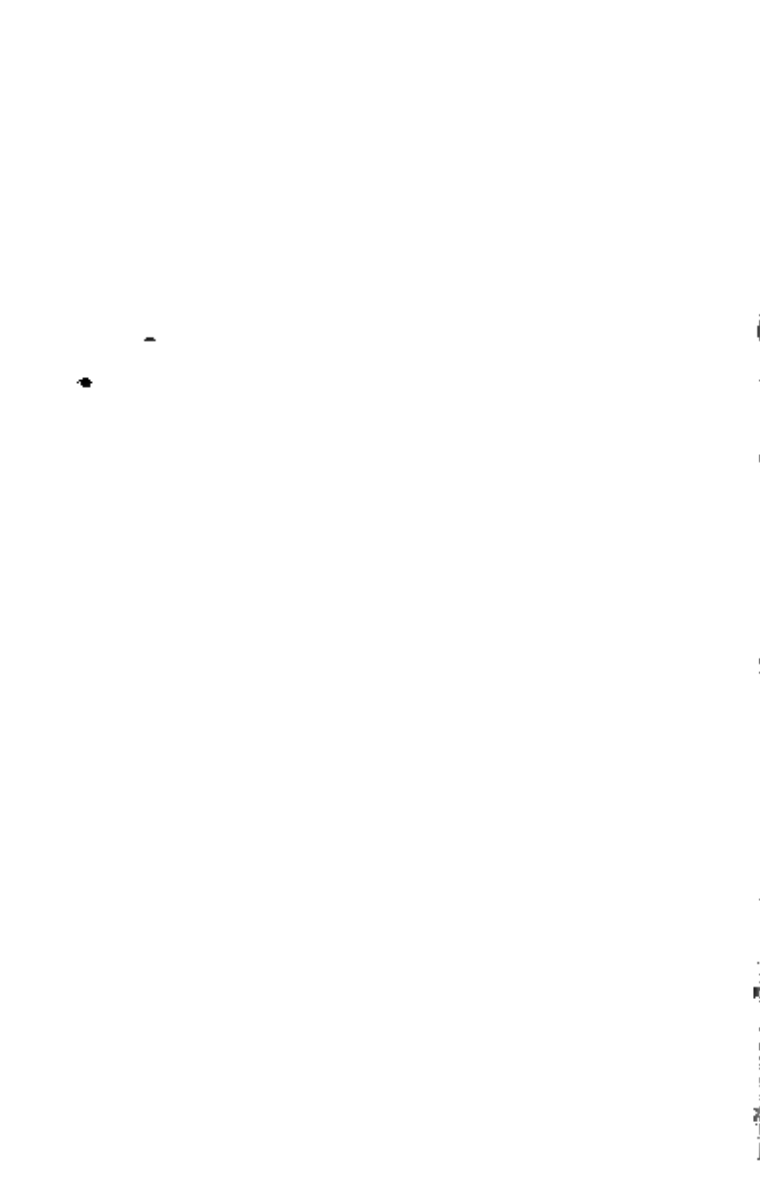
IX, which had the advantage of being edited by Stadtmüller (the Teubner text), I do not give the sources of such changes from the long standard text of Dioner (the Didot text) as I think fit to make, except in cases where these sources are subsequent to Stadtmüller's edition, in which all conjectures previously made are cited and in which full information is given about the tradition. This work of his life was cut short by his lamented death, and in the remaining books, though through the kindness of the Loeb Library I have the advantage of consulting the facsimile of the Paatine MS., I shall not have that of his learned aid.

W. R. PATON

THE UNIVERSITY

LIBRARY

1914



# CHRONOLOGICAL LIST OF THE MORE IMPORTANT BOOKS CONTAINING VERSE TRANSLATIONS FROM THE GREEK ANTHOLOGY

- 1803 *Translations, chiefly from the Greek Anthology, etc.* \*  
By R. Bland and J. H. Merivale.]
- 1813, *Selections from the Greek Anthology and from the  
Pæan, Elegiac and Dramatic Poets of Greece*  
By R. Bland and others.  
[Many versions by J. H. Merivale.]
1821. ——— *A new edition.* by J. H. Merivale.  
[Many versions by C. Merivale.]
- 1847 *Specimens of the Poets and Poetry of Greece and  
Rome* by various translators, edited by  
William Peter. Philadelphia.
- 1849 *Anthologia Pæanica*. A selection of verse in  
various languages, chiefly from the Greek  
Anthology. by H. W. Crosby.  
[Wallace was only the editor and author of some  
of the versions.]
- 1852 *The Greek Anthology, as selected for the use of West  
minster, Eton and other Public Schools.* Literally  
translated into English prose, chiefly by G.  
H. Tye. To which are added metrical versions,  
etc.  
[Holt's Classics.]
1864. *Greek Anthology, with Notes Critical and Explanatory.*  
Translated by Major Robert Cooper a Major-General  
[Major-General an Anglo-Indian soldier, produced ad-  
vance instalments, as specimens of Greek An-  
thology 1855 and *Epic, etc.* from the Greek  
Anthology 185. His versions are rather dull,  
but close to the Greek.]

## CHRONOLOGICAL LIST

1862. *Idylls and Epigrams*. Chiefly from the Greek Anthology. By Richard Garnett.  
[The Epigrams were reprinted in 1892, as *A Chapter from the Greek Anthology*.]
1871. *Miscellaneous* by John Addington Symonds, M.P.  
Selected and edited, with an introductory memoir, by his son.
1873. 6. *Studies of the Greek Poets*. By John Addington Symonds (the younger).  
[1881, 3, 1883. Chapter X and in vol. 1 deals with the Anthology, and contains many versions by the author, his father, and others.]
1874. *Chrysanthemum gathered from the Greek Anthology*. By W. M. Harington. *The Nineteenth Century*, November, pp. 860-888.
1881. *Amoranth and Asphodel*. Songs from the Greek Anthology. By Alfred John Butler.  
[The translator is to be distinguished from the late Arthur J. Butler.]
1883. *Love in Idleness: a volume of Poems*.  
By H. C. Beeching, by whom the majority of versions from the Anthology are contributed, J. R. B. Noyes, and J. W. Mackail. The book was reprinted in part as *Love's Looking Glass*, in 1891; and Dean Beeching's versions are reprinted, revised, in *Love's Looking Glass*, 1895.
1888. *Gems of Parnassus, Rhymes Old and New*. By Andrew Lang.  
[Second edition 1892, with additions.]
- [1898]. *Selections from the Greek Anthology*. Edited by Graham R. Thompson.  
[In the "University Poets" series. Not very well edited, but contains many good versions.]
1890. *Fifty Poems of Malagry*. With a translation by W. Headlam.
- [1891.] *From the Garden of Hellas*. Translations into verse from the Greek Anthology. By Lilla C. Perry.

# OF VERSE TRANSLATIONS

1898. *Anthologiae Latinae Epigramata*. The Love Epigrams of Book V of the *Patavina Anthology*, edited, and partly rendered into English verse, by W. R. Paton.
1899. *An Echo of Greek Song*. Englished by W. H. D. Rouse.
1901. *How Learns from Philistinus and other Poems*. Written by Percy Oskren.
1901. *Paraphrases and Translations from the Greek*. By the Earl of Limer.
1907. *A Book of Greek Verse*. By Walter Headlam. [Translations from and into Greek.]
1908. *Poems from the Greek Anthology*. Attempted in English verse, by G. H. Cogh.
1911. *Greek Love Songs and Epigrams from the Anthology*. By T. A. Patt.
1913. ——— Second series.
- “ *Ancient Gems in Modern Settings*. Being versions of the Greek Anthology in English rhyme by various writers. Edited by W. B. Grundy [Many versions are contributed by the Editor and Mr. Patt.]





# GREEK ANTHOLOGY

## BOOK I

### CHRISTIAN EPIGRAMS

Carefully copies of actual inscriptions on Byzantine churches earlier than 1000 A. D., and as such of historic value. The frequent allusions to the brilliant effect created by the mosaics and precious marbles will be noticed.

# ΑΝΘΟΛΟΓΙΑ

## Α

### ΤΑ ΤΩΝ ΧΡΙΣΤΙΑΝΩΝ ΕΠΙΓΡΑΜΜΑΤΑ

τὰ τῶν Χριστιανῶν προτετάχθω εὐσεβῇ τε καὶ θεῷ ἐπιγράμματα  
κἂν οἱ Ἕλληνες ἀναρίσκωνται,

1.—Εἰς τὸ κιβώριον τῆς ἀγίας Σοφίης

Ἄς οἱ πλάνοι καθεῖλον ἐνθάδ' εἰκόνας  
ἀνακτες ἐστήλωσαν εὐσεβεῖς πάλιν.

2.—Ἐν ταῖς ἀψίδι τῶν Βλαχερνῶν

Θεῖος Ἰουστῖνος, Σοφίης πόσις, ᾧ πόρε Χριστὸς  
πάντα διορθοῦσθαι, καὶ κλέος ἐν πολέμοις,  
Μητρὸς ἀπειρογάμοιο δόμον σκάζοντα νοήσας,  
σαθρὸν ἀποσκεδάσας τεύξε μιν ἀσφαλέως.

3.—Εἰς τὸ αὐτὸ ἐν ταῖς αὐταῖς

Ὁ πρὶν Ἰουστῖνος περικαλλὴς δαίματο νηδὺν  
τοῦτον Μητρὶ Θεοῦ, κάλλει λαμπρόμενον  
ὀπλότερος δὲ μετ' αὐτὸν Ἰουστῖνος βασιλεύων  
κρείσσονα τῆς προτέρης ὥπασεν ἀγλαῆν.

# GREEK ANTHOLOGY

## BOOK I

### CHRISTIAN EPIGRAMS

Let the pious and godly Christian Epigrams take precedence,  
even if the pagans are displeased

1.—*Inscribed on the Tabernacle of Saint Sophia*

The images<sup>1</sup> that the heretics took down from here  
our pious sovereigns replaced.

3.—*Inscribed on the Apse of Blachernæ*

The divine Justin, the husband of Sophia, to  
whom Christ granted the gift of restoring everything,  
and glory in war, finding that the temple of the  
Virgin Mother was tottering, took the decayed part  
to pieces and built it up again securely.

3.—*On the Same*

This lovely temple shining with beauty the earlier  
Justin built to the Mother of God. A later Justin  
during his reign endowed it with more than its  
former splendour.

<sup>1</sup> Here and below of course = icons, pictures.

## GREEK ANTHOLOGY

4.—Εἰς τὸν ναὸν τοῦ Προδρόμου ἐν τῷ Στουδίῳ

Τοῦτον Ἰωάννη, Χριστοῦ μεγάλῳ θερίποντι,  
 Στούδιος ἀγλαὸν οἶκον ἔδειματα· καρπαλίμως δὲ  
 τῶν κάμεν εὗρετο μισθόν, ἐλὼν ὑπατιῆδα ῥαβδαν.

5.—Εἰς τὸν ναὸν τοῦ ἀγίου ἀποστόλου Θωμᾶ ἐν τοῖς  
 Ἀμαντίου

Τόνδε Θεῷ κάμεσ οἶκον, Ἀμύντις, μεσσόθι πόντου,  
 τοῖς πολυδινῆτοισ κύμασι μαρνάμενος.  
 οὐ νότος, οὐ βορέης ἱερὸν σέο δῶμα τινάξει,  
 νηῷ θεσπεσίῳ τῷδε φυλασσόμενον.  
 ζώοις ἡματα πολλά· σὺ γὰρ νεοθηλέα Ῥώμην,  
 πόντῳ ἐπαΐξας, θήκας παιδροτέρην.

6.—Εἰς τὸν ναὸν τοῦ ἀγίου Θεοδοῶρου ἐν τοῖς  
 Σφωρακίου

Σφωράκιος ποίησε φυγὼν φλόγα μάρτυρι νηόν.

7.—Εἰς τὸν αὐτόν

Σφωράκιε, ζῶοντι φίλα θρεπτήρια τίνων  
 γήθεον Ἀντόλιος, σὸς ἀνεψιός· οἰχομένῳ δὲ  
 αἰεὶ σοι γεραρὴν τέλλει χάριν· ὅσπερ καὶ ἄλλην  
 εὔρε, καὶ ἐν νηῷ σ' ἀνεβήκατο, τὸν κάμεσ αὐτός.

8.—Εἰς τὸν ναὸν τῶν ἀγίων ἀποστόλων Πέτρου καὶ  
 Παύλου, πλησίον τοῦ ἀγίου Σεργίου εἰς τὰ Ὁρμιάδου

Χριστὸν παμβασιλέα φίλοις καμάτοισι γεραίρων  
 τοῦτον Ἰουστινιανὸς ἀγακλέα δείματο νηόν

## CHRISTIAN EPIGRAMS

- 4.—*On the Temple of St. John the Baptist ("the Forerunner") in the property of Studius.*

STUDIUS built this fair house to John the great servant of Christ, and quickly gained the reward of his work by obtaining the consular fasces.

- 5.—*On the Church of St. Thomas the Apostle in the property of Amantius*

THUS house thou didst make for God, Amantius, in the middle of the sea, combating the swirling waves. Nor south nor north wind shall shake thy holy house, guarded as it is by this divine temple. May thy days be many, for thou by invading the sea hast made New Rome more glorious.

- 6.—*On the Church of St. Theodore in the land of Sphoracius*

SEPHORACIUS having escaped from a fire built the temple to the Martyr.

### 7.—*On the Same*

SEPHORACIUS, Autolius thy nephew rejoiced in repaying during thy life thy kindness in bringing him up, and now thou art dead ever pays thee grateful honour; so that he found for thee a new honour, and laid thee in the temple thou thyself didst build.

- 8.—*On the Church of the Holy Apostles Peter and Paul near St. Sergius in the property of Hormisdas*

HONOURING the King of Kings, Christ, with his works, Justinian built this glorious temple to Peter

Πέτρῳ καὶ Παύλῳ θ·ρίπουσι γὰρ εὐχος ὀπάζων  
 αὐτῷ δὴ τις ἴνακτι φέρει πολυκυδία τέμην.  
 ἐνθ' ἵδε καὶ ψι χῆ καὶ ὕμασι καρδὸς εἰσὶμον  
 εὐχαΐσιν μιν ἕκαστος ὃ τι χρεὸς ἐστὶν εἰσεσθῶ.  
 τερπείσθω δὲ ὁρῶν καίλλος καὶ δωματος αἴγλην.

9 - Εἰς τὸν ναὸν τοῦ Ἀρχαγγέλου ἐν Παρθένῳ

Καὶ τῷδε σῶς καμπτῶν παναοῖδεμον ἔργον ἐτυχθῇ.  
 Ιερραδὶε κλυτομῆτι· συ γὰρ περικαλλίει νηὶν  
 ἡγγελικῆς στρατιῆς σημειντορος αὐτῇ εἰδείξας.

10. - Εἰς τὸν ναὸν τοῦ ἁγίου μάρτυρος Πολυεύκτου

Εὐδοκίῃ μὲν ἄνασσα θεῶν σπενδουσα γεραιρεῖν,  
 πρῶτῃ νηὶν ἔτευξε θεοφραδῖος Πολυευκτου  
 ἀλλ' οὐ τοῖον ἔτευξε καὶ οὐ τοσόν· οὐ τιμὴ φειδοῖ,  
 οὐ κτευτὴς χατεύουσα—τινὸς βασιλεία χατίζει,—  
 ἀλλ' ὥς θιμὸν ἔχουσα θεοπροπον, ὅτι γενέθλην  
 καλλειψέει δεδοῦσαν ἁμῶνα κοσμον ὀπαζειν.  
 ἐνθεν Ιουλιανῇ ζαθεῶν ἀμυρνημα τοκῆων,  
 τετρατον ἐκ κεινων βασιλῆιον αἶμα λαχοῦσα.  
 ἐλπιδας οὐκ ἔφηνσεν ἀριστωδίνος ἀνασσης·  
 ἀλλὰ μιν ἐκ βασιοῖο μέγαν καὶ τοῖον ἐγίρει,  
 εὐδοκίᾳ ἀξήσασα πολυσκητῶν γενετῆρων  
 πάντα γὰρ ὅσσα τέλεισεν ὑπέρτερα τεύξε τοκῆων,  
 ὀρθὴν πίστιν ἔχουσα φιλοχριστοῖο μενοιῆς  
 τις γὰρ Ἰουλιανῇ οὐκ ἐκλίεν, ὅτι καὶ αὐτοῦς  
 εὐκαμάτοκς ἐργασίῃ ἰόνς φαιδρυνε τοκῆας,  
 εὐσεβίης ἀλέγουσα, μὴ δ' ἰδρῶτι δικαίῃ  
 ἀξίον οἶκον ἔειξεν ἀειζωῇ Πολυεύκτῳ.  
 καὶ γὰρ αἰεὶ δεδοικεν ὑμεμφέα δῶρα κομίζειν  
 πᾶσιν ἀθλητῆρσι ἐπουρανίου βασιλῆος.

## CHRISTIAN EPIGRAMS

and Paul, for by giving honour to His servants a man offereth great glory to the King Himself. Here is profit for the soul and for the eyes. Let each get what he hath need of by his prayers, and take joy in looking at the beauty and splendour of the house.

### 9 — *On the Church of St. Michael in Boikreptus*

AND this celebrated work too is the fruit of thy toil, skilled Gerradus. For thou didst reveal to us anew the lovely temple of the captain of the angelic host.

### 10 — *On the Church of the Holy Martyr Polyuctus*

ELUDORA the empress, eager to honour God, first built here a temple of Polyuctus the servant of God. But she did not make it as great and beautiful as it is, not from any economy or lack of possessions—what doth a queen lack?—but because her prophetic soul told her that she should leave a family well knowing how better to adorn it. Whence Juliana, the glory of her blessed parents, inheriting their royal blood in the fourth generation, did not defeat the hopes of the Queen, the mother of a noble race, but raised this from a small temple to its present size and beauty, increasing the glory of her many-accepted ancestors, for all that she made, she made more magnificent than they, holding the true faith of a mind devoted to Christ. Who hath not heard of Juliana, how in her pious care she glorified even her parents by fair-fashioned works? Alas, alone by her righteous toil she built a worthy house to immortal Polyuctus, for she had ever studied to give blameless gifts to all athletes of the Heavenly King. Every country cries,



GREEK ANTHOLOGY

[illegible]

The very structure of the text is a series of questions and answers, with the questions often being rhetorical or leading. The language is formal and somewhat archaic, typical of 19th-century legal or official documents. The text is written in a cursive script, which is characteristic of the period. The overall tone is serious and authoritative.

Ποῖον Ἰουλιανὴν χώραν ἀπαιτεῖν δέδωκεν,  
 καὶ μετὰ Κωνσταντίνου τῆς καυμητορα Ρωμῆς,  
 καὶ μετὰ Θεοδοσίου πατρὸς τῆς ἐκκλησίας,  
 καὶ μετὰ τοσούτων προγεγενησάμενος βασιλεὺς  
 ἄξιον ἦν γαστρίᾳ καὶ νεύματι ἡγεῖσθαι ἔργων  
 εἰς οὐρανὸν ἵστασθαι, χρύσειον δὲ ἐβόησεν ἄνθρωπον.

## CHRISTIAN EPIGRAMS

every city, that she made her parents more glorious by better works. Where do we not find that Juliana hath raised splendid temples to the Saints? Where do we not see the signs of the pious hand of thee alone? What place hath not learnt that thy mind is full of piety? The inhabitants of the whole world sing thy works, which are eternally remembered. For the works of piety are not hidden; oblivion doth not quench the labours of beneficent virtue. Not even thyself knoweth how many houses dedicated to God thy hand hath made, for thou alone, I ween, didst build innumerable temples all over the world, ever fearing the servants of God in Heaven. Following by her good works all the footsteps of her parents she made the fame of her race immortal, always walking in the whole path of piety. Therefore, all ye servants of the Heavenly King to whom she gave gifts or built temples, preserve her gladly with her son and his daughters, and may the uncasurable glory of the most beneficent family survive as long as the Sun drives his burning chariot.

*At the Entrance of the same Church, outside the  
Narthex<sup>1</sup> towards the Apse*

WHAT quire is sufficient to chant the works of Juliana, who after Constantine, the adorer of his Rome, and after the holy golden light of Theodosius, and after so many royal ancestors, in a few years accomplished a work worthy of her race, yea, more than worthy? She alone did violence

<sup>1</sup> i.e. vestibule.



## CHRISTIAN EPIGRAMS

to Time and surpassed the wisdom of renowned  
 Solomon by raising a habitation for God, whose  
 glittering and exquisite beauty the ages cannot  
 conceive. Here it rises from its deep seated found-  
 ations, running up from the ground and aspiring to  
 the stars of heaven and how soon east to west  
 it extends itself glittering with unnumbered lights  
 upon the wings of angels to which the other  
 side of its airy columns standing on firm exiguous  
 supports the rays of the golden dome were on each  
 side which seemed scattered in the same re-  
 dience the ever-renewing light of the morn. The  
 opposite walls innumerable paths are clothed in  
 narrow rose hedges of coral and many  
 precious which Nature made to dwell in the depths  
 of the rock and all these give access to them for the  
 House of God to be the gift of Maria so that she  
 might produce a divine work flowing in her soul  
 the glorious fulfils of her heart. What wonder of  
 all this which now hasten to the west arrayed  
 with a hundred eyes and read aright the various  
 devices on the walls gazing on the scene of the  
 shining house and story set an another. There  
 you may see a marvellous creation of the last part its  
 above the centre of the porch the wise Christian  
 how escaping from the idol he quenched the furious  
 fury of the Catholics and found the light of the Trinity  
 by cleansing his mind in water. Such is the issue  
 that Maria after a countless swarm of years  
 accompanied for the souls of her parents and for  
 her own life and for that of those who are and  
 shall be.

2 i.e. the west facade.

## GREEK ANTHOLOGY

!! —Εἰς τοὺς ἄγους Ἀναγκυρεὺς τοῖς εἰς τὰ  
Βασιλίσκου

Τοῖς σοῖς θεράπουσις ἡ θεραπαινὰ προσφέρει  
Σοφία τὸ δῶρον. Χριστέ, προσδέχου τὰ σά,  
καὶ τῷ βασιλεῖ μου μισθὸν Ἰουστινῷ δίδου,  
νίκας ἐπὶ νίκαις κατὰ νοσῶν καὶ βαρβάρων.

12.—Εἰς τὴν ἁγίαν Εὐφροσύνην τὴν Ὀλυβρίου  
Εἰμὶ δόμοις Τριάδος, τρισση δέ με τεύξε γενέθλη·  
πρώτῃ μὲν πολέμου καὶ θυρβαρα φύλα φυγαῖσα  
τευχάτο καὶ μ' ἀνέθηκε θεῷ ζωαγρία μοχθῶν  
Θεοδοσίου θυγάτηρ Εὐδοξία· ἐκ δὲ με κεινῆς  
Πλακιδίῃ κοσμήσας σὺν ὀλβίστῳ παρακοιτῇ  
εἰ δέ πον ἀγλαίῃς ἐπεδείκνυτο κάλλος ἐμεῖο,  
τὴν δέ μοι ὀλβιόδωρος ὑπὲρ μήμης γενετήρης  
δῶκεν Ἰουλιανή, καὶ ὑπέρτατον ἔπαυσε εὐδος  
μητέρι καὶ γενέτῃ καὶ ἀγακλεί μῃτρὶ τακουσῃ,  
κόσμον ἀξήσασα παλαιότερον. ὦδ' ἐμὸν ἔργον. 10

13.—Εἰς τὸν αὐτὸν ναὸν Ἰνδοθεῶν τοῦ περιδρόμου  
Κάλλος ἔχον καὶ πρόσθεν ἐπηρῶτον· ἀλλ' ἐπὶ μορφῇ  
τῇ πρὶν ἀρειοτέρην νῦν λάχον ἀγλαίην.

14.—Ἄλλο

Οὕτω γῆρας ἐμὸν μετὰ μητέρα καὶ μετὰ τηθῆν  
ζῆσεν Ἰουλιανή, καὶ νέον ἄνθος ἔχω.

15.—Ἄλλο

Ἦν ἔρα καὶ κάλλουσι ἐτι κάλλιον· εὐτ' ἐμὸν ἔργον,  
καὶ πρὶν ἶον περιπυστον, φοιδίμου ἐς χθονα πάσαν,  
ἀγλαίης προτέρης ἐς ὑπέρτερον ἤγαγε κάλλος  
τέσσαν Ἰουλιανή, δεσὺν ἀστράσιν ἀντιφερίζειν.

## CHRISTIAN EPIGRAMS

### 11.—*On the Church of the Saints Cormas and Damian<sup>1</sup> in the district of Basilicus*

I, thy servant Sophia, O Christ, offer this gift to thy servants. Receive thine own, and to my emperor Justin give in payment therefor victory on victory over diseases and the barbarians.

### 12.—*On St. Euphemia of Olybrius*

I AM the House of the Trinity, and three generations built me. First Eudoxia, the daughter of Theodosius, having escaped from war and the barbarians, erected and dedicated me to God in acknowledgment of her rescue from distress. Next her daughter Placidia with her most blessed husband adorned me. Thirdly, if perchance my beauty was at all deficient in splendour, munificent Juliana invested me with it in memory of her parents, and bestowed the height of glory on her mother and father and her mother's illustrious mother by augmenting my former adornment. Thus was I made.

### 13.—*In the same Church, inside the Gallery*

I HAD loveliness before, but now in addition to my former beauty I have acquired greater splendour.

### 14.—*Another*

THUS did Juliana, after her mother and grandmother, scrape off my coat of old age, and I have new bloom.

### 15.—*Another*

THERE was then something more beautiful than beauty, since my fabric, even formerly of world-wide celebrity, was advanced to a beauty greater than its former splendour by Juliana, so that now it rivals the stars.

<sup>1</sup> Physicians, called *Ἀνδρῦποι*: because they refused fees from sick folk who were willing to become Christians.

# GREEK ANTHOLOGY

## 16.—Ἄλλο

Αὐτὴν ἐργοπόνουσι ἐπιπνεύουσιν ἁρωγὴν  
εἶχεν Ἰουλιανὴ μάρτυρα νηποόλον·  
οὔποτε γὰρ τοῖον τε τύσον τ' εὐδαίδαλον ἔργον  
ἦνυσεν, οὐρανίης ἐμπλεον ἀγλαΐης.

## 17.—Ἄλλο

Οὐκέτι θαυμάζεις προτέρων κλέος· οὐδὲ διὰ τέχνης  
εὖχος ἐν ὑψιγάνοις λίποι ἄσπετον, ὅσασιτιον περ  
κῦδος Ἰουλιανῆς πινυτόφρονος, ἥ χάριν ἔργων  
ἀρχηγόνων νίκησε νοήματα πάνσοφα φωτῶν.

## 18.—Εἰς Ἀκούβιον. Εἰς Βαῖν

Τῆς ἀγαθῆς ἀγαθὸς μὲν ἐγὼ κύκλος Ἀγαθούκης  
\* \* \* \* \*  
ἀνθετο δ' ἀχράντφ μάρτυρί με Τροφίμφ.

## 19. -ΚΛΑΥΔΙΑΝΟΥ

Εἰς τὸν σωτῆρα

\*Ὡ πυρὸς ἀνάοιο σοφὴν ὠδῖνα φυλάσσω,  
ἐμβεβαὼς κόσμοιο παλινδίνητον ἀνάγκην,  
Χριστέ, θεωρήτοιο βίου φυσίζος πηγὴ,  
πατρὸς ἀσημάντοιο θεοῦ πρωτόσπορε φωνή,  
δς μετὰ μητρῶν τοκετῶν ἐγκύμονα φόρτον  
καὶ γονον αὐτοτέλεστον ἀνυμφεύτων ὑμεναίων  
στήσας Ἀσσυρίης γενεῆς ἑτεροφρονα λύσαν,  
ὄργια δ' εἰδώλων κενεῶν ψευδιωνυμα λύσας,  
αἰθέρος ἀμφιβέβηκας ἐφ' ἐπτάζωνον ὄχλη,  
ἀγγελικαῖς πτερύγεσσιν ἐν ἀρρήτοισι θαλάσσω  
Ἰλαθι, παγγενέταο θεοῦ πρεσβήϊον ὄμμα,  
φρουρὲ βίου, σῶτερ μερόπων, αἰῶνος ἀνάσσω.

## CHRISTIAN EPIGRAMS

### 16.—*Another*

JULIANA had the Martyr herself, the Patroness of the church, to inspire and help the artificers. For never would she have accomplished otherwise so vast and beautiful a work, full of heavenly splendour

### 17.—*Another*

No longer dost thou marvel at the glory of them who are passed away by their art they did not leave a fame so great as is the glory of wise Juliana, who by her work surpassed the skilled design of her ancestors.

### 18. —*On an Uncertain Object*<sup>1</sup>

I AM the good circle of good Agathonike . . .  
and she dedicated me to the immaculate Martyr Trophimus.

### 19.—CLAUDIANUS

#### *To the Saviour*

O THOU Who guardest the wise womb of the ever flowing fire, Who art enthroned on the revolving necessity of the Universe, Christ, vivifying Source of the divinely appointed life, first begotten Voice of God the ineffable Father, Who, after the burden of Thy Mother's pangs and the self-accomplished birth from a marriage without bridegroom, didst arrest the heterodox rage of the Syrian race, and dissolve the falsely named rites of empty idols, and then didst ascend the seven-zoned belt of heaven seated on the unspeakable angelic wings, have mercy on me, venerated Eye of God, the Maker of all things, Keeper of life, Saviour of men, Lord of Eternity.

<sup>1</sup> The epigram is imperfect.



# GREEK ANTHOLOGY

## 20.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸν δεσπότην Χριστὸν

Ἄρτιφανές, πολλοῦχε, παλαιγενές, υἱὲ νεογνέ,  
αἰὲν ἔων προεὼν τε, ὑπέρτατε, ὕστατε, Χριστέ,  
ἀθανάτοιο πατρὸς τε ὁμόχρονα, παμπαν ὁμοῖα.

## 21.—Εἰς τὸν αὐτόν

Παῖ, γέρον, αἰώνων προγενέστερα, πατρὸς ὁμήλιξ.

## 22.—Εἰς τὸν αὐτόν

Πατρὸς ἐπουρανίου λόγε πάνσοφε, κοίρανε κόσμου,  
ὁ βροτέην γενεὴν τιμήσας εἰκόνι σεῖο,  
σὴν χάριν ἄμμιν δαΰξα καὶ ὀλβιόδωρον ἀρωγὴν  
εἰς σέ γὰρ εἰσορόωσιν ἐν ἐλπίσιν ὀμματα πάντων.

## 23.—[ΜΑΡΙΝΟΥ] Εἰς τὸν αὐτόν

Ἀθανάτου πατρὸς υἱὲ συνάχρονα, κοίρανε πάντων,  
αἰθερίων μεδέων, εἰναλίων, χθονίων,  
δμῶτ' τεῷ, τῷ τήνδε βίβλον γράψαντι, Μαρίνω  
δὸς χάριν εὐεπίης καὶ λογικῆς σοφίας.

## 24.—Εἰς τὸν αὐτόν.

Σύνθρονε καὶ συνάναρχε τεῷ πατρί, πνεύματί τ'  
ἐσθλῷ,  
οἰχομένωι ὄντων τε καὶ ἐσσομένων βασιλεύων,  
τῷ ταῦτα γράψαντι τὴν χάριν αὐτὸς ὑπάξοις,  
ὅφρα κε σῆς ἐφετμῇσι καλῶς βίου οἶμον ὀδεύοι.

## CHRISTIAN EPIGRAMS

### 20.—BY THE SAME

#### *To the Lord Christ*

NEWLY revealed, Lord of the sky, born of old time, new-born Son, ever existing and pre-existing, highest and last, Christ, coeval with Thy immortal Father, in all ways like Him.

### 21.—*To the Same*

CHILD, old man, born before the ages, coeval with the Father

### 22.—*To the Same*

ALL-WISE Word of the heavenly Father, Lord of the world, Who didst honour the race of mankind by Thy image, grant us Thy grace and Thy help that bestoweth blessings, for the eyes of all look to Thee in hope.

### 23.—[BY MARINUS] *To the Same*

SON, co-eternal with the immortal Father, Lord of all, who rulest over all things in Heaven, in Sea, and on Earth, give to Thy servant Marinus who wrote this book the grace of eloquence and wisdom of speech.

### 24.—*To the Same*

ENTHRONED with Thy Father and the good Spirit and like unto Them without beginning, King of all that is, was, and shall be, give Thy grace unto him who wrote this, that by Thy precepts he may walk rightly in the path of his life.

# GREEK ANTHOLOGY

25.—Εἰς τὸν αὐτόν

Χριστέ, θεοῦ σοφίῃ, κοσμον μεδέων καὶ ἀνάσσων  
ἡμετέρεην τὸ πύροιθε πλάσας μεροπηίδα φύτλην,  
δός με θέειν βίου οἶμον ἐν ὑμετέραις ἐφετμήσι.

26.—Εἰς τὸν αὐτόν

Ἵψιμάδων θεοῦ υἱέ, φαρσφόρον αἰδίου φῶς,  
σὴν μοι ὄπαζε χάριν καὶ νῦν καὶ ἔπειτα καὶ αἰεί,  
ὥς προθέλυμνον ἐοῦσαν ὅτῳ καὶ ὅπῃ καταλεύσεις.

27 --Εἰς τὸν αὐτόν

Πανσθενὲς υἱέ θεοῦ, Χριστέ, προύναρχε ὑπάντων,  
πᾶσιν ἐπιχθονίοις σωτήρια νάματα βλύζων,  
μητρὸς ἀπειρογάμοιο τῆς λιτέων ἐπακούων,  
σὴν χάριν ἄμμιν ὄπαζε καὶ ἐν μύθοις καὶ ἐν ἔργοις.

28.—[ΜΑΡΙΝΟΥ.] Εἰς τὸν αὐτόν

Χριστέ, θεοῦ σοφίῃ, χάριν ὄπασσον εὐεπιάων,  
καὶ λογικῆς σοφίης ἐμπέραμοι τέλσον,  
ὃς τόδε τεῦχος ἔγραψεν ἑαῖς χεῖρεσσι Μαρίνος,  
φάρμακον ἀφραδίας, πρόξενον εὐφραδίας.

29.—Εἰς τὸν αὐτόν μονόστιχα

Χριστέ, τὴν προτάλλε χάριν καμάτοισιν ὁμειο.  
ὁ Χριστὸς καὶ ἐμοῖς ἐπιτάρροθος ἔσσεται ἔργοις.  
Χριστὸς ἐμοῖς καμάτοισιν ἀρηγόνα χεῖρα τιταίνοι.  
Χριστέ, σὺ μοι προτάλλε τὴν πολυὺλβον ἀρωγὴν.  
Χριστέ, τὴν καμάτοισιν ἐμοῖς χάριν αὐτὸς 5  
ὀπάζεις.

## CHRISTIAN EPIGRAMS

### 25.—*To the Same*

CHRIST, Wisdom of God, Ruler and Governor of the world, Creator of old of our human stock, vouchsafe to me to run the race of life in the way of Thy commandments.

### 26.—*To the Same*

SON of God, who rulest on high, eternal Light that lighteneth, give me Thy grace now and after and ever for that is the root of all for him to whom Thou shalt grant it in such manner as is best.

### 27.—*To the Same*

ALMIGHTY Son of God, Christ, without beginning and existing before all, Who dost make to gush forth fountains of salvation for all mankind, listen to the prayers of Thy Virgin Mother, and grant us Thy grace in word and deed

### 28.—[BY MARINUS.] *To the Same*

CHRIST, Wisdom of God, endow with the grace of eloquence and make skilled in wisdom of speech Marinus, who wrote this volume with his own hand, a medicine for folly and guide to right diction.

### 29.—*To the Same*

SHED, O Christ, Thy grace on my works. Christ shall be the helper of even my works. May Christ stretch out a helping hand to my labour Christ, send me Thy help full of blessing. Christ, Thyself give Thy grace to my work.

## GREEK ANTHOLOGY

### 30.—Eis τὸν αὐτόν

Χριστὲ μάκαρ, μερόπων φάος ἄφθιτον, ἑλπίς  
ἁπάντων,  
ἐσθλὰ διδου χατέουσι, τὰ δ' οὐ καλὰ νόσφιν ἐρύκοις.

### 31.—Eis τὴν ὑπεραγίαν Θεοτόκον

Παμμεδέοντα, ἄνασσα, θεοῖο, γόνον τεόν, νίον,  
ἄγγελοι θν τρομέουσι, τῆς παλάμῃσι κρατοῦσα,  
πνευμανέα πραπίδεςσιν ὑπὲρ μερόπων τελέουσα,  
ρύεο συντηροῦσα ἀπήμονα κόσμον ἅπαντα.

### 32.—Eis τὸν ἀρχάγγελον Μιχαήλ

Ὦδε τάλαιπαθέων χροισμήϊα θέσκελα κεῖται  
ἡ δέμας ἡ κραδίην τειρομένων μερόπων·  
καὶ γὰρ ἀνιάζουσα πόνων φύσις αὐτίκα φεύγει  
οὔνομα σὸν, Μιχαήλ, ἡ τύπον, ἡ θαλάμους.

### 33.—ΝΕΙΛΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Eis εἰκόνα τοῦ ἀρχαγγέλου

Ὡς θρασὺ μορφῶσαι τὸν ἀσώματον· ἀλλὰ καὶ  
εἰκὼν  
ἐς νοερὴν ἀνάγει μνήστιν ἐπουρανίων.

### 34.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Eis τὴν αὐτὴν ἐν Πλάτῃ

Ἄσκοπον ἀγγελάρχου, ἀσώματον εἶδει μορφῆς,  
ἃ μέγα τολμήεις κηρὸς ἀπεπλάσατο·  
ἔμπης οὐκ ἀχάριστον, ἐπεὶ βροτὸς εἰκόνα λεύσων  
θυμὸν ἀπιθύνει κρέσσονι φαντασίῃ·

## CHRISTIAN EPIGRAMS

### 30.—*To the Same*

BLESSED Christ, eternal Light of men, Hope of a.l,  
give good to them who are in need of it, and keep  
away evil.

### 31.—*To the Most Holy Mother of God*

O QUEEN, holding in thy arms thy almighty Child,  
the Son of God, before Whom the angels tremble,  
and making Him merciful in mind to men, guard  
Him and keep therewith the whole world safe from  
trouble.

### 32.—*To the Archangel Michael*

HERE is kept the divine help for wretched men,  
afflicted in mind or body For vexing trouble at  
once is put to flight, Michael, by thy name, thy  
image, or thy house.

### 33.—NILUS SCHOLASTICUS

#### *On an Image of the Archangel*

How daring it is to picture the incorporeal But  
yet the image leads us up to spiritual recollection  
of celestial beings.

### 34.—AGATHIAS SCHOLASTICUS

#### *On another on the Island of Platé*

GREATLY daring was the wax that formed the  
image of the invisible Prince of the Angels,  
incorporeal in the essence of his form. But yet it is  
not without grace, for a man looking at the image  
directs his mind to a higher contemplation. No

## GREEK ANTHOLOGY

οὐκέτι δ' ἄλλοσπρόσαλλον ἔχει σέβας, ἢ λλ' ἐν ἑαυτῷ 5  
 τὸν τύπον ἐγγράψας ὥς παρεόντα τρέμει  
 ὄμματα δ' ὀτρύνουσι βαθὺν νοῦν· οἶδε δὲ τέχνη  
 χρώμιοι πορθμεῦσαι τὴν φρενὸς ἱκεσίην.

### 35.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸν αὐτὸν ἐν τῷ Σωσθενίῳ

Καρικὸς Αἰμιλιανός, Ἰωάννης τε σὺν αὐτῷ,  
 Ῥουφῖνος Φαρίης, Ἀγαθῖος Ἀσίου,  
 τέτρατον, ἀγγελίᾳρχε, νόμων λυκαβαῖτα λαχόντες,  
 αὐθῆσαν εἰς σε, μῖκαρ, τὴν σφετέρην γραφίδα,  
 αἰτοῦντες τὸν ἔπειτα καλὸν χρόνον· ἀλλὰ φανείης 5  
 ἐλπίδας ἰθύων ἐσσομένου βιότου.

### 36.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Θεοδώρου Ἰλαουστρίου καὶ δις ἀνθυπάτου,  
 ἐν ᾗ γέγραπται παρὰ τοῦ ἀρχαγγέλου δεχόμενος  
 τὰς ἐξίας ἐν Ἐφέσῳ

Ἰλαθι μορφωθείς, ἀρχάγγελε· σὴ γὰρ ὅπωπῃ  
 ἄσκαπος· ἀλλὰ βροτῶν δῶρα πέλουσι τάδε·  
 ἐκ σέο γὰρ Θεόδωρος ἔχει ζωστήρα μαγίστρου  
 καὶ δις ἀεθλενεὶ πρὸς θρόνον ἀνθυπάτων·  
 τῆς δ' εὐγνωμοσύνης μάρτυς γραφίς· ὑμετέρην γὰρ 5  
 χρώμασι μιμητὴν ἀντετύπωσε χάριν.

### 37 —Εἰς τὴν Χριστοῦ γεννησιν

Σάλπυγες, στεροπαί, γαῖα τρέμει· ἀλλ' ἐπὶ  
 μήτρην  
 παρθενικὴν κατέβης ἄψοφον ἶχνος ἔχων.

## CHRISTIAN EPIGRAMS

longer has he a confused veneration. but imprinting the image in himself he fears him as if he were present. The eyes stir up the depths of the spirit, and Art can convey by colours the prayers of the soul.

### 35.—BY THE SAME

#### *On the Archangel in the Sosthenium*

AEMILIANUS of Caria and John with him, Rufinus of Alexandria and Agathias of Asia<sup>1</sup> having completed the fourth year of their legal studies, O Archangel, dedicated to thee, O Blessed One, thy painted image, praying that their future may be happy. Make thyself manifest in thy direction of their hopes.

### 36.—BY THE SAME

#### *On a picture of Theodorus the Illustrious and twice Proconsul, in which he is shown receiving the insignia of office from the Archangel in Ephesus*

FORGIVE us, O Archangel, for picturing thee, for thy face is invisible, this is but an offering of men. For by thy grace Theodorus bath his girdle of a Magister, and twice won for his prize the Proconsular chair. The picture testifies to his gratitude, for in return he expressed the image of thy beauty in colours.

### 37. *On the Birth of Christ*

TRUMPETS Lightnings! The earth trembles!  
but into the Virgin's womb thou didst descend with  
noiseless tread

<sup>1</sup> The Province, a limited part of Asia Minor, excluding Caria.



## GREEK ANTHOLOGY

38.—Εἰς τὸ αὐτό

Οὐρανὸς ἡ φύτις, καὶ οὐρανοῦ ἐπλετο μείζων  
οὐρανὸς ἐργασίῃ τοῦδε πέλει βρέφους.

39.—Εἰς τοὺς ποιμένας καὶ τοὺς ἀγγέλους

Εἰς χορός, ἦν μέλος ἀνθρώποισι καὶ ἀγγελιώταις,  
οὐνεκεν ἀνθρώπος καὶ θεὸς ἐν γέγονε.

40.—Εἰς τὴν Χριστοῦ γέννησιν

Οὐρανὸς ἡ φύτις, καὶ οὐρανοῦ ἐπλετο μείζων,  
οὐνεκεν ὄνπερ ἔδεκτο ἀναξ πέλεν οὐρανιῶνων.

41.—Εἰς τοὺς μάγους

Οὐκέτι δῶρ' ἀνάγουσι μάγοι πυρὶ ἡέλιω τε  
ἥλιον γὰρ ἔτευξε τοδε βρέφος, ὡς πυρὸς αὐγάς.

42.—Εἰς τὸ Βηθλεέμ

Δεχνυστο, Βηθλεέμ, ὅν προεειπε προφήτης ἐσθλὸς  
ἵξεσθαι λαῶν ἡγούμενον ἐκ σοῦ ἀπάντων.

43.—Εἰς τὴν Ῥαχὴλ

Τίπτε, Ῥαχὴλ, γοόωσα πικρὸν κατὰ δάκρυον εἴβεις;  
Ὀλλυμένην ὀρώωσα γονὴν κατὰ δάκρυον εἴβω

44.—Εἰς τὸν εὐαγγελισμὸν

Χαῖρε, κόρη χαρίεσσα, μακαρτάτη, ἄφθορε νύμφη·  
ὦλα θεοῦ λαγόνεσσιν ἄτερ πατρὸς ἐμβρυον ἔχεις.

## CHRISTIAN EPIGRAMS

### 38.—*On the Same*

THE manger is Heaven, yea, greater than Heaven.  
Heaven is the handiwork of this child.

### 39.—*On the Shepherds and Angels*

ONE dance, one song for men and angels, for man  
and God are become one.

### 40.—*On the Birth of Christ*

THE manger is Heaven, yea, greater than Heaven,  
for He whom it received is the King of the Heavenly  
ones.

### 41.—*On the Magi*

No longer do the Magi bring presents to Fire  
and the Sun, for this Child made Sun and Fire.

### 42.—*On Bethlehem*

RECEIVE Him, Bethlehem, Him who, as the good  
prophet foretold, would come from thee to be the  
Ruler of all peoples.

### 43.—*On Rachel*

WHY mournest thou, Rachel, shedding bitter  
tears? Because I see my children slain I shed tears.

### 44.—*On the Annunciation*

HAIL, Maiden, full of grace, most blessed, Bride  
immaculate, thou shalt have in thy womb a Son con-  
ceived without a father

# GREEK ANTHOLOGY

## 45. Εἰς τὸν Ἀσπασμόν

Ἐνδοθι γαστρὸς ἐὼν σκιρτήμασιν εἶδε προφήτης  
σὸν γόνον ὡς θεὸς ἐστί, καὶ ἤνεσε πότνια μήτηρ.

## 46. -Εἰς τὴν Ὀπαντήν

Πρεσβύτα, παῖδα δέχαιο, Ἀδὰμ προγενέστερον  
ὄντα,  
ὅς σε βίον λύσει τε καὶ ἐς βίον ἀφθιτον ἄξει.

## 47 Εἰς τὴν βαπτισιν

Πατὴρ ἀπ' ἀθανάτοιο μεγασθενὲς ἤλυθε πνεῦμα,  
υἱὸς ἐπεὶ βαπτίζεται Ἰορδάνου ἀμφὶ ῥέεθρα.

## 48. -Εἰς τὴν μεταμόρφωσιν

Ἀδὰμ ἦν ζο . . .

## 49.—Εἰς τὸν Λάζαρον

Χριστὸς ἔφη, Πρόμοι' ᾧδε καὶ ἔλλιπε Λάζαρος  
ἄδην,  
ἀναλέψ' μνηστῆρι πάλιν σόον ἄσθμα κομίζων.

## 50.—Εἰς τὸν αὐτὸν ἐν Ἐφέσῳ

Ψυχὴν αὐτὸς ἔτευξε, δέμας μόρφωσεν ὁ αὐτός·  
Λάζαρον ἐκ νεκρῶν ἐς φῶς αὐτὸς ἄγει.

## 51.—Εἰς τὸν αὐτόν

Τέτρατον ἡμᾶρ ἔην, καὶ Λάζαρος ἔγρευτο τύμβου.

## CHRISTIAN EPIGRAMS

### 45.—*On the Visitation*

THE prophet, while yet in the womb, saw and showed by leaping that thy child was God, and his Mother gave praise.

### 46.—*On the Presentation*

OLD man, receive the child who was born before Adam, who will deliver thee from this life and bring thee to eternal life.

### 47.—*On the Baptism*

FROM the immortal Father the most mighty Spirit came, when the Son was being baptized in the waters of Jordan.

### 48.—*On the Transfiguration*

Adam was . . .

### 49.—*On Lazarus*

CHRIST said "Come here," and Lazarus left Hades, recovering the breath in his dry nostrils.

### 50.—*On the Same, in Ephesus*

HE made the Soul, and likewise fashioned the body. He brings back Lazarus from the dead into the light.

### 51.—*On the Same*

IT was the fourth day, and Lazarus awoke from the tomb.

## GREEK ANTHOLOGY

### 52.—Εἰς τὸ Βαβα

Χαῖρε, Σιών θύγατερ, καὶ δέρεο Χριστὸν ἀνακτα  
πῶλφ ἐφεζόμενον, καὶ ἐς πύθος αἵψα κιώντα.

### 53.—Εἰς τὸ Πύσχα

Ἄμυδν ἔπαυσε νόμου καὶ ἄμβροτον ὤπασε θῦμα  
Χριστός, ἐὼν ἱερεὺς, αὐτὸς ἐὼν θυσίη.

### 54.—Εἰς τὴν σταύρωσιν

ὦ πάθος, ὦ σταυρός, παθέων ἐλατήριον αἶμα,  
πλῦνον ἐμῆς ψυχῆς πᾶσαν ἀτασθαλίην.

### 55.—Εἰς τὴν αὐτὴν

Παρθένου υἱὸν ἔφη τὸν παρθένον, ἄλλον ἑαυτόν.  
Ἰλαθι τῆς καθαρῆς δέσποτα παρθενίης.

### 56.—Εἰς τὴν ἀνάστασιν

Χριστὸς ἐὼν θεὸς εἶλε νέκυς ἐξ ᾧδου πάντας  
μοῦνον δὲ βροτολαιγὸν ἀκήριον ἔλλιπεν Ἀδην.

### 57.—Εἰς τὸν ἄμυδν τοῦ θεοῦ

Ψυχῆς ἐν φλιῆσιν ἐμῆς σωτήριον αἶμα  
ἀμυδῷ· ὀλοθρεύων, φεῦγε, μὴ ἐγγὺς ἴθι.

### 58.—Εἰς τὸν πόκον Γεδεών

Εἰς πόκος δμβρον ἔχει· λεκάνη δρόσον ὠπάσεν αὐτός,  
ἄβροχος αὐτὸς ὅδε· κρύπτε νόφ κρύφια.<sup>1</sup>

<sup>1</sup> Some of these "types" are, or are meant to be, obscure.

## CHRISTIAN EPIGRAMS

### 52.—*On Palm Sunday*

HAIL, daughter of Zion, and look on Christ the King seated on a foal and going swiftly to his Passion.

### 53.—*On Easter*

CHRIST abolished the lamb of the law, and provided an immortal sacrifice, Himself the priest and Himself the victim.

### 54.—*On the Crucifixion*

O PASSION, O cross, O blood that purgeth of the passions, cleanse my soul from all wickedness.

### 55.—*On the Same*

HE said that the Virgin<sup>1</sup> should be the Virgin's Son, another Himself Have mercy on us, Lord of pure virginity

### 56. *On the Resurrection*

CHRIST being God took away all the dead from Hell, and left Hell the destroyer alone and soulless

### 57.—*On the Lamb of God*

ON the threshold of my soul is the saving blood of the Lamb. Away, Destroyer, come not near

### 58. *On Gideon's Fleece*

ONE fleece has dew, it gave dew to the bowl, the same fleece is dewless. Hide hidden things in thy mind.

<sup>1</sup> St. John the Divine.

# GREEK ANTHOLOGY

59. Εἰς τὸν Μωσῆν καὶ εἰς τὴν θυγατέρα Φαραῶ  
Αἰγυπτίῃ, κρύφειόν τε βρέφος, καὶ ἐγγύθεν ὕδωρ·  
ἃ προτυποῖ μούνοις εὐσεβέεσσι Λύγον.

60.—Εἰς τὸν αὐτὸν ὅτε τὴς παλάμας ἐξίτεωε τροπούμενος  
τὸν Ἀμαλῆκ

Σταυροφανῶς τανύεις παλίμας τίνος εἵνεκα, Μωσῆ;  
Τῷδε τύπῳ Ἀμαλῆκ ὄλλυται ἀμφοτέρως.

61.—Εἰς τὸν αὐτὸν

Ῥέο σὴν ἐθνικὴν νύμφην παρὰ ὕδασι, Μωσῆ,  
νυμφίου ἀψευδοῦς οὕνεκεν ἔσσι τύπος.

62.—Εἰς τὴν κιβωτὸν ὅτε τὸν Ἰορδάνην ἐπάρασεν  
Λάρνακι χρυσεῖῃ ῥόος εἴκαθεν. Ἰλαθι, Χριστέ-  
σὸς τύπος ἡ λάρναξ, τῇδε λοεσσομένου.

63.—[Εἰς τὴν Ἀγαρ]

Ἐξ ἐθνῶν καὶ Ἀγαρ τί δὲ ἄγγελος; ἢ τί τὸ ὕδωρ;  
ἔξ ἐθνῶν καὶ ἐγὼ τοῦνεκεν οἶδα τάδε.

64.—Εἰς τοὺς ὀφείνικας καὶ τὰς ἰβ' πηγὰς  
Ἐπτάκι τοὺς δέκα φοίνικας, δυοκαίδεκα πηγὰς  
Χριστοῦ τοσσατίων ἴσθι τύπου ἐτάρων.

65.—Εἰς τὸν Ἀβραάμ

Ἀβραάμ νίδν ἄγει θυσίην θεῷ· Ἰλαθι, παῖτερ  
νοῦς ὁράα θυσίην, ἧς τόδε γράμμα τύπος;

## CHRISTIAN EPIGRAMS

### 59.—*On Moses and Pharaoh's Daughter*

AN Egyptian woman, a hidden child, and water  
near by—These things are types of the Word only  
to the pious.

### 60.—*On the Same when he stretched forth his hands to discomfit Amalek*<sup>1</sup>

WHY dost thou, Moses, stretch forth thy hands in  
the form of a cross? By this type perish both  
Amaleks.

### 61.—*On the Same*

DEFEND thy Gentile wife by the well,<sup>2</sup> Moses,  
because thou art the type of the infallible bride-  
groom.

### 62.—*On the Ark passing over Jordan*

THE stream yielded to the golden Ark. Have  
mercy on us, O Christ; the Ark is a type of thy  
baptism here.

### 63.—*On Hagar*

HAGAR, too, is of the Gentiles. But what is the  
angel, what is the fountain?<sup>3</sup> I, too, am of the  
Gentiles, therefore I know these things.

### 64.—*On the Seventy Palms and Twelve Wells*<sup>4</sup>

Know that the seventy palms and twelve wells of  
water are types of the number of Christ's disciples.

### 65.—*On Abraham*

ABRAHAM takes his son to be sacrificed to God.  
Be merciful! What sacrifice doth the mind see of  
which this picture is a type?

<sup>1</sup> Exod. xvii. 11.

<sup>2</sup> Gen. xvi. 7.

<sup>3</sup> Exod. ii. 17.

<sup>4</sup> Exod. xv. 27.



# GREEK ANTHOLOGY

66. Εἰς τὸν Μελχισεδὲκ διδοῦντα τῷ Ἀβραάμ οἶνον καὶ ἄρτους

Μελχισεδὲκ βασιλεῦ, ἱερεῦ, ἄρτους τε καὶ οἶνον  
ὥς τίς ἐὼν παρέχεις; Ὡς τύπος ἀτρεκίης.

67.—Εἰς τὸν Ἀβραάμ ὅτε ὑπεδέξατο τὸν θεόν

Μορφὴν ἐνθίειδε μαῦνον ἔχει θεός· ὕστερον αὐτε  
ὥς φύσιν ἀτρεκέως ἡλυθεῖν ἀνδρομένην.

68.—Εἰς τὸν Ἰσαὰκ καὶ τὸν Ἰακώβ ὅτε αὐτὸν ἠύλογησεν

Πνοίην μὲν διὰ πνεῦμα, δέρας δὲ λάχον διὰ γράμμα·  
εὐφραίνει πατέρα νοῦς θεὸν εἰσορόων.

69.—Εἰς τὴν Ῥεβέκκαν

Νυμφίε μουννογενές, νύμφη ἐθνικὴ σε φιλοῦσα  
κάθθορεν ἐξ ὕψους σώματος οὐ καθαροῦ.

70.—Εἰς τὴν αὐτήν

Τηλόθεν οὐχ υδάτων μνηστεύετο πότνα Ῥεβέκκα,  
νύμφης ἐξ ἐθνῶν οὔνεκεν ἐστὶ τύπος

71.—Εἰς τὴν Σωμανῖτιν

Εὐχὴ Ἐλισσαίου, Σωμανῖτι, δις πόρεν υἱόν,  
πρῶτα μὲν ἐκ γαστρος, δεύτερα δ' ἐκ νεκύων.

72.—Εἰς τὴν μηλατὴν Ἡλίου

Τοῦτο δέρας προλέγει ἀμνὸν θεοῦ εἵνεκα πάντων  
ἀνθρώπων ζωῆς τῇδε λοεσσόμενον.

## CHRISTIAN EPIGRAMS

66.—*On Melchisedech giving Wine and Bread to Abraham*

"KING MELCHISEDECH, priest, who art thou that givest bread and wine?" "A type of trinity"

67.—*On Abraham recognizing God*

HERE hath God only the form of a man, but later He in truth attained a human nature.

68.—*On Jacob blessing Isaac*

HIS hands have smell for the Spirit, and skin for the Letter. The mind that seeth God is pleasing to a father.

69.—*On Rebecca*

ONLY begotten bridegroom, thy Gentile bride, loving thee, leapt down from the height of an unclean body<sup>1</sup>

70.—*On the Same*

THE lady Rebecca was wooed not far from the water, because she is the type of a Gentile bride.

71.—*On the Shunamite*

THE prayer of Elisha, O Shunamite, twice gave thee thy son, first from thy womb, and next from the dead.

72.—*On Elijah's Mantle*

THIS skin foretells the Lamb of God, who shall be baptized here for the life of all men.

<sup>1</sup> The camel. Gen. xxiv. 64.

## GREEK ANTHOLOGY

73.—Εἰς τὸν Δαβὶδ χρωμένον

Ἐν νῷ ἔχων πέφρικα πατὴρ τίνος ἔκλυε Δαβὶδ  
οὗτος, ὃν εἰσοράς ἐνθάδε χροόμενον.

74.—Εἰς τὸν τυφλόν

Οὐνομα τῇ πηγῇ ἔσταλμένος· ἀλλὰ τίς ἐκ τοῦ  
ἔσταλται νοέεις, ὅφρα τέλεια βλέποις,

75.—Εἰς τὴν Σαμαριῖτιν

Οὐ τύπος, ἀλλὰ θεὸς καὶ νυμφίος ἐνθίδε νύμφην  
σώζει, τὴν ἐθνικὴν, ὕδατος ἐγγὺς ἰδὼν.

76.—Εἰς τὸν γάμον

Τεύξε μὲν ἀτρεκέως οἶνον θεός· ὅσσα δὲ κρυπτὰ  
θαύματος, εἰ Χριστοῦ πνεῦμά σ' ἔχει, νοέεις.

77 —Εἰς τὴν χηραν τὴν τὸν Ἥλιον θρέψασαν

Βλύζει θλαιηρὴ κάλπις καὶ κίστη ἀλεύρου,  
ἔμπεδον ἢ χήρη οὕνεκα πίστιν ἔχει.

78.—Εἰς Πέτρον τὸν ἀπόστολον

Πάντων ἀρχιερεὺς Πέτρος θεοῦ ἀρχιερωτων,  
ὃς θεοῦ ἐκ φωνῆς ἔλλαχε τοῦτο γέρας

79.—Εἰς Παῦλον τὸν ἀπόστολον

Παῦλος ἐπεὶ θεῖον σέλας οὐρανοῦ ἔδρακεν αὐτήν,  
φωτὸς ἀπειρεσίῳ γαίαν ἐπλησεν ὅλην.

## CHRISTIAN EPIGRAMS

### 73.—*On David being Anointed*

I KNOW in my heart, but fear to utter, whose father this David was called, whom thou seest anointed here.

### 74.—*On the Blind Man*

THE name of the pool is *Sent*, but dost thou understand who is sent by whom, so that thou mayest have a perfect view?

### 75.—*On the Samaritan Woman*

No type, but a God and Bridegroom here saves his Gentile bride, whom he saw beside the water

### 76.—*On the Wedding*

GOD truly made wine, but the mystery of the miracle thou understandest if the spirit of Christ possesses thee.

### 77.—*On the Widow who fed Elyah*

THE cruse of oil and the barrel of meal overflow because the widow has firm faith.

### 78.—*On Peter the Apostle*

PETER is the high-priest of all the high-priests of God, having received this office by the voice of God.

### 79.—*On Paul the Apostle*

PAUL, having seen face to face the divine light of Heaven, filled all the Earth with infinite light.

## GREEK ANTHOLOGY

80. —Εἰς Ἰωάννην τὸν ἀπόστολον

Ἀρχιερεῖς Ἐφέσιοιο θεηγόρος ἐκ θεοῦ εἶπεν  
πρῶτος Ἰωάννης, ὡς θεὸς ἦν ὁ λόγος.

81.—Εἰς τὸν αὐτὸν

Καὶ λαλέοντος ἤκουσε Λόγον καὶ πέφραδεν αὐτὸς  
πρῶτος Ἰωάννης, ὡς θεὸς ἦν ὁ λόγος.

82.—Εἰς τὸν αὐτὸν ἀπώτολον Ἰωάννην

Οὐρανίης σοφίης θεοτερπὲς δῶμα κιχήσας  
εἶπεν Ἰωάννης, ὡς θεὸς ἦν ὁ λόγος

83 —Εἰς τὸν Ματθαῖον

Γράψε θεοῦ σαρκώσιος ἔξοχα θαύματα πάντα  
Ματθαῖος σελίδεσαι, ἐπεὶ λίπε δῶμα τελωνον.

84.—Εἰς τὸν Λουκᾶν

Ἀθανάτου βιότοιο τελευσφόρα ἔργματα Χριστοῦ  
πυκτίου ἐν λαγόνεσσι σαφῶς ἐνέπασσέ γε Λουκᾶς.

85.—Εἰς τὸν Μάρκον

Οὐ κατ' ἐπωνυμίην Αἰγύπτιον ἔλλαχε λαὸν  
ὄρφνη, ἐπεὶ φωνῇ Μάρκου ἔδακτο φάος.

86.—Εἰς τὸν ἄγιον Βασίλειον

Παρθενίην Βασίλειος Ἰωάννου σοφίην τε  
ἔλλαχεν, ἴσα λαχὼν καὶ τάδε Γρηγορίῳ.

## CHRISTIAN EPIGRAMS

### 80.—*On John the Apostle*

JOHN the Divine high-priest of Ephesus, was the first who said from God that the Word was God.

### 81.—*On the Same*

JOHN first heard the Word speak and himself said that the Word was God.

### 82.—*On the Same*

JOHN, having reached the house of heavenly wisdom in which God is well pleased, said that the Word was God.

### 83.—*On Matthew*

MATTHEW wrote in his pages, after leaving the house of the publican, all the high marvels of the Incarnation of God.

### 84.—*On Luke*

LUKE wove skillfully into the vitais of the volume the deeds of Christ which brought about eternal life.

### 85.—*On Mark*

NIGHT no longer covers the people of Egypt, as its name signifies, since it received the light of the voice of Mark.

### 86.—*On St. Basil*

BASIL had for his lot the virginity and wisdom of John, having in this a like lot with Gregory

## GREEK ANTHOLOGY

87.—Εἰς τὸν ἅγιον Πολύκαρπον

Οἰκτίρμων Πολύκαρπος, ὃ καὶ θρόνον ἀρχιερέως  
ἔσχε καὶ ἡτρεκέως μαρτυρίας στεφάνους.

88.—Εἰς τὸν ἅγιον Διονύσιον

Οὐρανίων θείων ἱεραρχικὰ τίγματα μέλψας,  
μορφοφανὸν τε τύπων κρυφίον νόον εἰς φάος ἔλκων,  
ζωοσοφῶν λογίων θεοτερπέα πυρσὸν ἀνάπτεις.

89.—Εἰς τὸν ἅγιον Νικόλαον

Νικόλεων Πολύκαρπος ἔχει σχεδόν, οὐνεκεν ἄμφω  
εἰς ἔλαον παλάμας ἔσχον ἐτοιμοτύτας.

### 90.—ΣΩΦΡΟΝΙΟΥ ΠΑΤΡΙΑΡΧΟΥ ΙΕΡΟΣΟΛΑΤΜΩΝ

Εἰς Κύρον καὶ Ἰωάννην

Κύρῳ, ἀκεστορήης πανυπέρτατα μέτρα λαχόντι,  
καὶ τῷ Ἰωάννῃ, μάρτυσι θεσπεσίοις,  
Σωφρόνιος, βλεφάρων ψυχαλγέα νοῦσαν ἀλύξας,  
βαῖον ἀμειβόμενος τήνδ' ἀνέθηκε βίβλον.

91.—Εἰς Ἰουστινιανὸν τὸν βασιλεα ἐν Ἐφέσῳ

Ἰουστινιανὸν καὶ ἡγαθέην Θεοδώρην  
στέφεν Ἰωάννης Χριστοῦ ἐφημοσύναις.

### 92. <ΓΡΗΓΟΡΙΟΥ ΤΟΥ ΝΑΖΙΑΝΖΗΝΟΥ>

Ἐν Καισαρείᾳ εἰς τὸν ναὸν τοῦ ἁγίου Βασιλείου

Ἦν ὅτε Χριστὸς ἔαυτον ἐπ' ὀλκάδος ἔμφυτοι ὕπνον,  
τετρήχει δὲ θάλασσα κυδοιμοτόκοισιν ἀήταις,

## CHRISTIAN EPIGRAMS

### 87.—*On St. Polycarp*

THIS is the merciful Polycarp who occupied a high priest's throne, and won truly a martyr's crown.

### 88.—*On St. Dionysius*

THOU who didst sing the hierarchic ranks of the heavenly companies and didst bring to light the mystic meaning of visible types, lightest the torch, pleasing to God, of oracles wise unto life.

### 89.—*On St. Nicholas*

POLYCARP has Nicholas near him because the hands of both were ever most prompt to deeds of mercy.

### 90.—SOPHRONIUS PATRIARCH OF JERUSALEM

#### *On Cyrus and Joannes*

To the holy martyrs, Cyrus, a past master in the art of healing, and Joannes, did Sophronius, as a sought return for his escape from a soul-distressing complaint of the eyes, dedicate this book.

### 91.—*On the Emperor Justinian, in Ephesus*

By the command of Christ did John crown Justinian and admirable Theodora.

### 92.—BY GREGORY OF NAZIANZUS

#### *In Caesarea in the Church of St. Basil*

WHILE Christ once slept on the ship a natural sleep, the sea was disturbed by stormy winds, and



## GREEK ANTHOLOGY

δείματί τε πλωτῆρες ἀνίαχον Ἐγρεο, σῶτερ  
 ὀλλυμένοις ἐπάμυνον. Ἄναξ δὲ κέλευεν ἀναστὰς  
 ἀτρεμέειν ἀνέμους καὶ κύματα, καὶ πέλεν οὕτως· 5  
 θαύματι δὲ φράζοντο θεοῦ φύσιν οἱ παρόντες.

### 93.—Εἰς τὸν αὐτὸν ναόν

Ζωογόνων ἀρετῶν τετρακτύος εἰκόνα λεύσσω,  
 σεῦς νόον πρὸς μόχθον ἐκούσιον· εὐσεβείης γὰρ  
 ἰδρῶτες δεδωσιν ἀγήραον ἐς βίον ἔλκειν

### 94.—Εἰς τὴν καίμησιν τῆς ὑπεραγίας θιοτόκου

Νεύμασι θεσπεσίαις μετάρσιοι ἤλυθον ἄρδην  
 ἐς δάμον ἀχράνταιο ἁμωμήτοιο γυναικὸς  
 κεκλόμενοι μαθηταὶ ἀλλήλοισιν αἰγληντες,  
 οἱ μὲν ἀπ' ἀντολῆς, οἱ δ' ἐσπερίοισιν γαίης,  
 ἄλλοι μεσημβρίας, ἕτεροι βαῖνον δ' ἀπ' ἀρκτῶν, 5  
 διζήμενοι κηδεῦσαι σῶμα τὸ σωσικόσμοιο.

### 95.—Ἐν Ἐφίῳ

Σοί, μάκαρ, ἐκ σέο δῶκα τάπερ πόρες ἄμυν ἄρηϊ.

### 96.—Εἰς σκῆπτρον

Τοῦτο γέρας λάχεν ἐσθλὸς Ἀμάντιος, ὡς βασιλῆϊ  
 πιστὸς ἑὼν, Χριστὸν δὲ θεουδείησιν λαίνων.

### 97.—Ἐν τῇ Μελίτῃ

Νηὸς ἐγὼ κύδιστος Ἰουστίναιο ἀνακτος,  
 καὶ μ' ὑπατος Θεόδωρος, ὁ καρτερός, ὁ τρὶς ὑπαρχος,  
 ἀνθετο καὶ βασιλῆϊ, καὶ νιέει παμβασίλῃς,  
 Ἰουστινιανῷ, στρατιῆς ἡγήτορι πάσης.

## CHRISTIAN EPIGRAMS

the sailors cried out in fear, "Wake, Saviour, and help us who are perishing." Then the Lord arose and bade the winds and waves be still, and it was so, and by the miracle those present understood His divine nature.

### 93.—*In the same Church*

As thou lookest on the image of the four life-giving Virtues, stir thy mind to willing toil; for the labour of piety can draw us to a life that knows not old age.

### 94.—*On the Death of the Holy Virgin*

THE disciples, their hearts uplifted by the divine command, came calling to each other in glittering robes to the house of the immaculate and blameless woman, some from the East, some from the West, others from the South, and others came from the North, seeking to inter the body of Her, the world's saviour.

### 95.—*In Ephesus*

To thee, O blessed one, from thee, I give the spoils thou gavest me in war

### 96.—*On a Sceptre*

WORTHY Amantius obtained this dignity, because he was faithful to the Emperor and delighted Christ by his fear of God.

### 97.—*In Melite*

I AM the celebrated temple of the Emperor Justin. The Consul Theodorus, the strong, thrice a Prefect, dedicated me to the Emperor and his son Justinian, the general of the whole army.

# GREEK ANTHOLOGY

98 — Ἐν τῷ αὐτῷ τόπῳ

Ἔργον ὁρᾷς περίπυστον Ἰουστίνου βασιλῆος,  
Ἰουστινιανοῦ τε μεγασθενεος στρατιάρχου,  
λαμπόμενον στεραπῆσιν ἀμετρήτοιο μετίλλου·  
τοῦτο κίμεν Ἰεράδωρος ἰοίδιμος, ὃς πόλιν ἄρας  
τὸ τρίτον ἀμφιβεβηκεν ἔχων ὑπατηίδα τιμῇ.

5

99.—Ἐν τῷ κίονι τοῦ ὁσίου Δανιὴλ ἐν τῷ ἀναπλῷ  
Μεσσηγὺς γαίης τε καὶ οὐρανοῦ ἴσταται ἡνὴρ,  
πάντοθεν ὀρнуμένοὺς οὐ τρομέων ἀνέμους.

\* \* \* \* \*  
ἔχλια ριζώσας κίονι διχθάδια·  
λεμῶ δ' ἀμβροσίῳ τρέφεται καὶ ἀπήμονι δίψῃ,  
νύκτα κηρύσσω μῆτρος ἀπειρογάμου.

100.—Εἰς Νεῖλον μοναχὸν τὸν μέγαν ἐν τοῖς ἀσκηταῖς  
Νεῖλου μὲν ποταμοῖο ῥόος χθόνα οἶδε ποτιζειν,  
Νεῖλου δ' αὖ μοναχοῖο λόγος φρένας οἶδεν ἰάλνειν.

## 101.—ΜΕΝΑΝΔΡΟΥ ΠΡΟΤΙΚΤΟΡΟΣ

Εἰς Πέρσην μάγον, γενόμενον χριστιανὸν καὶ μαρτυρήσαντα

\* Ἦν πάρος ἐν Περσῇσιν ἐγὼ μάγος Ἰσβοζήτης,  
εἰς ὅλοην ἀπάτην ἐλπίδας ἐκκρεμάσας·  
εὗτε δὲ πυρσὸς ἑδάπτει ἐμὴν πόλιν, ἦλθον ἀρῆξαι,  
ἦλθε δὲ καὶ Χριστοῦ πανσθενέος θεραπείων·  
καί νῦν δ' ἐσβέσθη δύναμις πυρός· ἀλλὰ καὶ ἔμπης  
νικηθεὶς νύκην ἤνυσσα θειοτέρην.

5

## CHRISTIAN EPIGRAMS

### 98.—*In the same Place*

THOU seest the famous work of the Emperor Justin and of Justinian, the mighty general, glittering with the lustre of vast store of minerals. This was made by famous Theodorus, who, glorifying the city, thrice protected it by his consular office.

### 99.—*On the Pillar of Holy Daniel on the Bosphorus*

MIDMOST of earth and heaven stands a man, dreading not the winds that blow from all quarters . both feet firmly planted on the column. He is nourished by ambrosial hunger and painless thirst, ever preaching the Son of the Immaculate Mother.

### 100.—*On Nilus the Great Hermit*

THE stream of the river Nile can water the earth and the word of the monk Nilus can delight the mind.

### 101 BY MENANDER PROTECTOR

*On a Persian mage who became a Christian and suffered Martyrdom*

I, ISBOZETES, was formerly a mage among the Persians, my hope resting on pernicious fraud. When my city was in flames I came to help, and a servant of all-powerful Christ came too. He extinguished the force of the fire, but none the less, though I was worsted I gained a more divine victory

# GREEK ANTHOLOGY

102.—Εἰς τὸν σωτήρα καὶ κύριον ἡμῶν Ἰησοῦν Χριστὸν  
υἷὸν τοῦ θεοῦ

ὦ πάντων ἐπέκεινα—τί γὰρ πλέον ἄλλο σε μέλψω ;—  
πῶς σέ τὸν ἐν πάντεσσιν ὑπείροχον ἐξονομήνω,  
πῶς δὲ λόγῳ μέλψω σέ τὸν οὐδὲ λόγῳ περιληπτόν;

103.—Εἰς ὑπέρθυρον οἶκον ἐν Κυζίκῳ σωθέντος ἀπὸ  
πυρός

Μῶμε μαιφόνε, σός σε κατέκτανε πικρὸς οἷστός  
ρύσατο γὰρ μανίης με τεῆς θεᾶς δλβιον οἶκον.

104.—Εἰς τὴν θήκην τῶν λευάνων τοῦ ἁγίου μάρτυρος  
Ἀκακίου καὶ Ἀλεξάνδρου

Μάρτυρος Ἀκακίῳ, Ἀλεξάνδρου θ' ἱερῆος  
ἐνθάδε σώματα κεῖται, τάπερ χρόνος δλβιος ἤνυρε.

105.—Εἰς Εὐδοκίαν τὴν γυναῖκα Θεοδοσίου βασιλέως

Ἡ μὲν σοφὴ δέσποινα τῆς οἰκουμένης,  
ὑπ' εὐσεβοῦς ἔρωτος ἡρεθισμένη,  
πάρεστι δούλη, προσκυνεῖ δ' ἐνδὸς τάφον,  
ἢ πᾶσιν ἀνθρώποισι προσκυνουμένη.  
ὁ γὰρ δεδοκῶς τὸν θρόνον καὶ τὸν γάμον  
τέθνηκεν ὡς ἄνθρωπος, ἀλλὰ ζῇ θεός·  
κάτω μὲν ἡνθρώπιζεν· ἦν δ' ὡς ἦν ἄνω.

106.—Ἐν τῷ χρυσοτρικλίνῳ Μαζαρινοῦ

Ἐλαμψεν ἀκτὶς τῆς ἀληθείης πάλιν,  
καὶ τὰς κόρας ἡμβλυνε τῶν ψευδηγόρων·

## CHRISTIAN EPIGRAMS

### 102.—*On our Lord and Saviour Jesus Christ the Son of God*

O THOU who art beyond all things (for how can I celebrate Thee more), how shall I tell Thy name Who art supreme above all? How shall I sing Thee in words, Whom no words can comprehend?

### 103.—*On the Lintel of a House in Cynicus which was saved from Fire*

BLOODTHIRSTY MOMUS,<sup>1</sup> thy own bitter arrow slew thee, for God delivered me, this wealthy house, from thy fury.

### 104. *On the Chest containing the Relics of the Holy Martyr Acacius and of King Alexander*

HERE lie the bodies, discovered one happy day, of the Martyr Acacius and the priest Alexander

### 105.—*On Eudocia the Wife of King Theodosius*

THE wise mistress of the world, inflamed by pious love, cometh as a servant, and she who is worshipped by all mankind worshippeth the tomb of One. For He who gave her a husband and a throne, died as a Man but lives a God. Below He played the man, but above He was as He was.

### 106. *In the Golden Hall of Maxarinus (after the Restoration of Images)*

THE light of Truth hath shone forth again, and blunts the eyes of the false teachers. Piety hath

<sup>1</sup> Probably = Satan.

ἤρξατο εὐσέβεια, πέπτωκε πλυνή,  
 καὶ πίστις ἀιθεῖ καὶ πλατύνεται χιρὶς.  
 ἰδοὺ γὰρ αὖθις Χριστὸς εἰκονισμένος  
 λάμπει πρὸς ὕψος τῆς καθέδρας τοῦ κρείτους,  
 καὶ τὰς σκοτεινὰς αἵρεσεις ἱνατρέπει.  
 τῆς εἰσόδου δ' ὑπερθεῖν, ὥς θεία πύλη,  
 στηλογραφεῖται καὶ φύλαξ ἡ Παρθένος,  
 ἀναξ δὲ καὶ πρόεδρος ὡς πλανατότροποι  
 συν τοῖς συνεργαῖς ἱστοροῦνται πλησιον·  
 κύκλῳ δὲ πάντες οἱ φρουροὶ τοῦ δόμου,  
 νυκτες, μαθηταί, μάρτυρες, θυηπόλοι,  
 ὅθεν καλοῦμεν χριστοτρίκλινον νέον,  
 τὸν πρὶν λαχόντα κλήσεως χρυσωνύμου,  
 ὥς τὸν θρόνον ἔχοντα Ἀριστοῦ κυρίου,  
 Χριστοῦ δὲ μητρός, χριστοκηρύκων τύπου,  
 καὶ τοῦ σοφουργοῦ Μιχαὴλ τὴν εἰκόνα.

5

10

15

## 107 Εἰς τὸν αὐτὸν χρυσοτρίκλινον

Ὡς τὴν φαεινὴν ἀξίαν τῆς εἰκότος  
 τῆς πρὶν φυλάττων, Μιχαὴλ αὐτοκρέτωρ,  
 κρατῶν τε πάντων σαρκικῶν μολυσμίων,  
 ἐξεικονίζεις καὶ γραφῇ τὸν δεσποτὴν,  
 ἔργῳ κρατύνων τοὺς λόγους τῶν δογμάτων.

5

## 108.—Ἀδέσποτον εἰς τὸν Ἀδάμ

Οὐ σοφίης ἀπάνευθεν Ἀδάμ τὸ πρὶν ἐκαλεῖτο,  
 τέσσαρα γράμματ' ἔχων εἰς τέσσαρα κλίματα κόσμον·  
 Ἄλφα γὰρ ἀντολίης ἔλαχεν· δύσεως δὲ τὸ Δέλτα,  
 Ἄλφα πάλιν δ' ἄρκτοιο, μεσημβρίας δὲ τὸ λοιπόν.

## CHRISTIAN EPIGRAMS

increased and Error is fallen, Faith flourisheth and Grace groweth. For behold, Christ pictured again shines above the imperial throne and overthrows the dark heresies. And above the entrance, like a holy door, is imaged the guardian Virgin. The Emperor and the Patriarch, as victorious over Error, are pictured near with their fellow-workers, and all around, as sentries of the house, are angels, disciples, martyrs, priests whence we call this now the Christotrichlinon (the hall of Christ) instead of by its former name Chrysotrichlinum (the Golden Hall), since it has the throne of the Lord Christ and of his Mother, and the images of the Apostles and of Michael, author of wisdom.

### 107.—*On the Same*

O EMPEROR MICHAEL, as preserving the bright preciousness of the ancient image, and as conqueror of all fleshly stains, thou dost picture the Lord in colours too, establishing by deed the word of dogma.

### 108.—*On Adam (Anonymous)*

Not without wisdom was Adam so called, for the four letters represent the four quarters of the earth. The Alpha he has from Anatolè (the East), the Delta from Dynas (the West), the second Alpha is from Arctus (the North) and the Mu from Mesembria (the South).



109.—ΙΓΝΑΤΙΟΥ ΤΟΥ ΜΑΓΙΣΤΟΥ ΤΩΝ  
ΓΡΑΜΜΑΤΙΚΩΝ

Εἰς τὸν ναὸν τῆς παναγίας Θεοτόκου εἰς τὴν πηγὴν  
Πτωθέντα κοσμεῖ τὸν ναὸν τῆς Παρθένου  
Βασίλειός τε σὺν Κωνσταντίνῳ Λέων.

110.—Εἰς τὸν αὐτὸν εἰς τὸν τριῦλλον, ἐν τῇ ἀναλήψει  
Ἐκ γῆς ἀνελθὼν πατρικὸν σου πρὸς θρόνον,  
τὸν μητρικὸν σου, σῶτερ, οἶκον δεικνύεις  
πηγὴν νοητὴν κρευττόνων χαρισμάτων.

111.—Ἐν τῷ αὐτῷ ναῷ, εἰς τὴν σταύρωσιν  
Ὁ νεκρὸς Ἰδης ἐξεμεῖ τεθνηκότας,  
κύθαρσιν εὐρὼν σάρκα τὴν τοῦ δεσπότης.

112.—Εἰς τὸν αὐτὸν ναὸν, εἰς τὴν μεταμόρφωσιν  
Λάμπας ὁ Χριστὸς ἐν Θαβὼρ φωτὸς πλέον,  
σκιὰν πέπαυκε τοῦ παλαιτάτου νόμου.

113.—Ἐν τῷ αὐτῷ ναῷ, εἰς τὴν ὑπαντήν  
Ὁρώμενος νῦν χερσὶ πρεσβύτου βρέφος  
παλαιὸς ἐστὶ δημιουργὸς τῶν χρόνων.

114.—Ἐν τῷ αὐτῷ ναῷ, εἰς χαρетиωμόν  
Προοιμιάζει κοσμικὴν σωτηρίαν,  
εἰπὼν τὸ Χαῖρε ταῖς γυναιξὶ δεσπότης.

115.—Εἰς τὴν θεοτόκον  
Παρθένος υἷα τίκτε· μεθ' υἷα παρθένος ἦεν.

## CHRISTIAN EPIGRAMS

### 109. BY IGNATIUS THE MAGISTER GRAMMATICORUM

*In the Church of the Holy Virgin at the Fountain*

BASILIDE, Leo, and Constantine redecorate the ruined church of the Virgin.

110.—*In the same Church on the picture of the Ascension in the Dome*

ASCENDING from Earth, O Saviour, to Thy Father's throne, Thou showest Thy Mother's house to be a spiritual source of higher gifts.

111.—*In the same Church on the Crucifixion*

DEAD Hell vomits up the dead, being purged by the flesh of the Lord.

112.—*In the same Church on the Transfiguration*

CHRIST on Tabor, shining brighter than light, hath done away with the shadow of the old Law

113. *In the same Church on the Presentation*

THE Boy now seen in the old man's arms is the ancient Creator of Time.

114.—*In the same Church on the Salvation*

THE Lord saying "Hail" to the women presages the salvation of the world

115.—*On the Virgin*

A VIRGIN bore a Son, after a Son she was a Virgin.

# GREEK ANTHOLOGY

116.—Εἰς τὴν Σωτῆρα

Χριστὲ μάκαρ, μερόπων φύας ἄφθιτον, ἰε θεοῖο,  
δῶρ' ἀπὸ κρυστάλλων, δῶρ' ἀπὸ σαρδονύχων  
δέχρυσσο, παρθενικῆς τέκος ἄφθιτον, ἰε θεοῖο,  
δῶρ' ἀπὸ κρυστάλλων, δῶρ' ἀπὸ σαρδονύχων.

117 — Εἰς τὴν τυφλὸν

Ἰβλεψα τυφλὸς ἐκ τόκου μεμυσμένος,  
Χριστὸς γὰρ ἦλθεν ἡ πανόμματος χάρις.

118. — Εὐκτακί

Ἦγειρεν ἡμῖν τῶν παθῶν τρικυμῖαν  
ἐγθρὸς κάκιστος, πνευματώσας τὸν σῶλον,  
ὅθεν ταρασσάει καὶ θνθίζει καὶ βρέχει  
τὸν φόρτον ἡμῶν ψυχικῆς τῆς ὀλκιδος  
ἀλλ', ὦ γαλήνη καὶ στορεστὰ τῆς ζάλης,  
σύ, Χριστέ, δείξαις ἀβρόχους ἁμαρτίας,  
τῷ σῷ πρὸς ὄρμην προσφύρας προσορμίσας,  
ἐχθρον δὲ τοῦτου συμφοραῖς βεβρεγμένον.

119.—Ὑπόθεσις, ἀπολογία εὐφημοί. Ὅμηροκέντρων

Βίβλος Πατρικίαιο θεουδέος ἀρητῆρος,  
ὃς μέγα ἔργον ἔρεξεν, ὀμηρείης ἀπὸ βίβλου  
κυδαλίμων ἐπέων τεύξας ἐρίτιμον ὠοιδὴν,  
πρήξιας ἀγγέλλουσαν ἀνικητοῖο θεοῖο  
ὥς μύλεν ἀνθρώπων ἐς ὀμήγουριν, ὥς λάβε μορφὴν  
ἀνδρομέην, καὶ γαστρὸς ἀμεμφέος ἐνδοθὶ κούρης  
κρυπτατο τυτθὸς ἔων, δὴν ἀπείριτος οὐ χάδε κυκλὸς  
ἦδ' ὥς παρθενικῆς θεοκύμονος ἔσπασε μαζὸν  
παρθενίσιο γάλακτος ἀναβλύζοντα ῥέεθρον  
ὥς κτάνεν Ἡρώδης ἀταλιφρυνας εἰσέτι παῖδας

## CHRISTIAN EPIGRAMS

### 116.—*On the Saviour*

BLESSED CHRIST, immortal Light of men, Son of God, receive gifts of crystal and sardonix, incorruptable Son of a Virgin, Son of God, gifts of crystal and sardonix.

### 117.—*On the Blind Man*

THE blind, whose eyes were closed from birth, saw, for Christ came, the Grace that is all eyes.

### 118.—*Prayers*

OUR wicked enemy raised a tempest of passions, rousing the sea with his winds, whence he tosses and submerges and floods the cargo of our ship the soul. But, do thou, O Christ, calm and stiller of tempest, anchoring us safely in thy harbour, show our sins dry and this our enemy soaked with disaster

### 119.—*The Argument, an eloquent Apology, of a Homeric Cento*

THE book of Patricius, the God-fearing priest, who performed a great task, composing from the works of Homer a glorious song of spendid verses, announcing the deeds of the invincible God, how He came to the company of men and took human form, and was hidden when an infant in the blameless womb of a Virgin, He whom the infinite universe cannot hold; and how He sucked from the breast of the Virgin, once great with child from God, the stream of maiden milk it spouted, how Herod, in his folly

# GREEK ANTHOLOG. V

νηπιοι. ἡ ἀκατάπειτος θεοῦ διζήμενος οἶτον  
 ὡς μεν Ἰωάννης λούσας ποταμοιο ποταμοῖς  
 ὡς τε δυωδεκά φωταὶ ἀμύμονες Ἰλλυδοῖς  
 ὅσων τ' ἄρτι· πάντα θεὸς τεκτίνετο γυναι.  
 κούσους τ' ἐξέλειπε στύγους ἡλεφάρων τ' ἡλαστών, 15  
 ἡδ' ὅπως ρεῖονταί· ἀπείρεσιν αἵματος ὄλεον  
 ἀνάμνητος πᾶσι πολυκλαυτοῖς γυναικας  
 ἡδ' ὅσους μορποῖν ὑπ' ἀργαλεῖσι δαμνῶνται  
 ἡγάγετο ἐκ φθοῖς αὐθις ὑπο χροῖ· ἡ βερεθραν  
 ὡς τε παθεῖς κρηνη μνημηνα καλλίπτεν ἄμμιν 20  
 ὡς τε βροτῶν ὑπο χερσὶ ταῖς κρινεροῖς ἐν δασμαῖς,  
 εἰτος ἑκὼν· οὐ γὰρ τις ἐπιχθονίων πολεμίζον  
 ὑψιμεῖδοντι θεῷ, δτε μὴ αὐτὸς γε κίλινος  
 ὡς θινεν, ὡς Ἀἰῶς σιὲ· ρα ρηξὲ θιρετρα,  
 κείθεν δὲ ψυχὰς θεοπέθεας οὐρανοῦ εἰσω 25  
 ἡγάγετο ἀχρωματοῖσιν ὑπ' ἐντεσιγῇ τοκῆτος,  
 ἀσπας ἐν τριτατῇ φασισιμ· βροτῶν ἡμεγεστίη  
 ἀρχέγονος βλαστήμα θεοῦ γαντηρος ἀμάρχου.

## 120 — Εὐ. Βλαστήμα Ἰαμβοῦ

Εὐ· φριπτον ἐν γῇ τοῦ θεοῦ ζῆτεῖς θρονου.  
 ἡμῶν τον αἶσαν θαυμάσων τῇ παρθένου  
 ἡ γὰρ φερουσα τοῦ θεοῦ ταῖς ἀγγελαιε.  
 φερεῖ τον αὐτον εἰς το τοῦ τοῦ τοῦ τοῦ τοῦ  
 ἀνταῦθα τῇ γῇ οἱ κρατεῖς τεταγμένοι  
 τὰ στήπτερα πιστεύουσιν τῇ μετῇ ἔχων  
 ἀνταῦθα πολλὰ κοσμηκὰς περιστασεν  
 ἡ πατριάρχῃ ἀγρυπνῶν ἀνατρεπεί  
 οἱ βαρβαροι δὲ προσβαλόντες τῇ πολει.  
 αὐτην στρατηγήσασαν ὡς εἶδον μορον.  
 ἡκαρψας εὐθὺς τονε ἀκαμπτὸν αὐχονα.

## CHRISTIAN EPIGRAMS

seeking the death of the immortal God, slew the still tender babes, how John washed Him in the waters of the river, how He took to Him His twelve excellent companions, the limbs of how many He made whole, driving out loathly diseases, and darkness of sight, and how He stayed the running stream of blood in the weeping woman who touched His raiment, and how many victims of the cruel fates He brought back to the light from the dark pit, and how He left us memorials of His holy Passion, how by the hands of men He was tortured by cruel bonds, by His own will, for no mortal man could war with God who ruleth on high, unless He Himself decreed it, how He died and burst the iron gates of Hell and led thence into Heaven by the immaculate command of His Father the faithful spirits, having arisen on the third morn, the primal offspring of the Father who hath no beginning.

### 120.—*In Blachernæ, in the Church of the Virgin*

If thou seekest the dread throne of God on Earth, marvel as thou gazest on the house of the Virgin. For she who beareth God in her arms, beareth Him to the glory of this place. Here they who are set-up to rule over the Earth beneve that their sceptres are rendered victorious. Here the Patriarch, ever wakeful, averts many catastrophes in the world. The barbarians, attacking the city, on only seeing Her at the head of the army bent at once their stubborn necks.

## GREEK ANTHOLOGY

121.—Εἰς τὸν αὐτὸν ναόν

Ἰδεῖ γενέσθαι δευτέραν θεοῦ πύλην  
τῆς παρθένου τὸν οἶκον, ὡς καὶ τὸν τόκον  
κιβωτὸς ὤφθη τῆς πρὶν ἐνθρονώσεως,  
οὐ τὰς πλίκας φέρουσα τὰς θεογράφους,  
ἀλλ' αὐτοῦ ἐνδὺν τὸν θεὸν δεδεγμένη.  
ἐνταῦθα κρουνοὶ σαρκικῶν καθαρσίων,  
καὶ ψυχικῶν λύτρωσις ἀγνωσιμάτων  
ᾧσαι γάρ εἰσι τῶν παθῶν περιστάσεις,  
βλύξει τοσαύτας δωρεὰς τῶν θαυμάτων.  
ἐνταῦθα νικήσασα τοὺς ἐναντίους,  
ἠνέκεν αὐτοὺς ἑκτὶ λόγχης εἰς ὕδωρ  
τροπῆς γὰρ ἀλλοίωσιν οὐκ ἔχει μόνην,  
Χριστὸν τεκοῦσα καὶ κλονοῦσα βαρβάρους.

5

10

122.—ΜΙΧΑΗΛ ΧΑΡΤΟΦΤΑΛΞ

Εἰς τὴν Θεοτόκον βυστιζουσιν τὸν Χριστόν

Αὕτη τεκοῦσα παρθένος πάλιν μένει  
καὶ μὴ θρονηθῆς ἔστι γὰρ τὸ παιδίον  
θεός, θελήσας προσλαβέσθαι σαρκίον.

123.—ΣΩΦΡΟΝΙΟΣ

Εἰς τὸν Κρανίου λίθον ἐν Ἱερουσαλὴμ

Πέτρα τρισμακάριστε, θεόσσυτον αἶμα λαχοῦσα,  
οὐρανὴ γενεή σε πυρίπνοος ἀμφυπολένει,  
καὶ χθονὸς ἐνναετῆρες ἀνάκτορες ὑμνοπολοῦσι.

## CHRISTIAN EPIGRAMS

### 121. *—In the same Church*

THE house of the Virgin, like her Son, was destined to become a second gate of God. An ark hath appeared holier than that of old, not containing the tables written by God's hand but having received within it God himself. Here are fountains of purification from the flesh, here is redemption of errors of the soul. There is no evil circumstance, but from Her gusheth a miraculous gift to cure it. Here, when She overthrew the foe, She destroyed them by water, not by the spear. She hath not one method of defeat alone, who bore Christ and putteth the barbarians to flight.

### 122. MICHAEL CHARTOPHYLAX

#### *On the Virgin and Child*

THIS is she who bore a child and remained a Virgin. Wonder not thereat, for the Child is God, who consented to put on flesh.

### 123.—SOPHRONIUS

#### *On the Rock of Calvary*

THRICE-BLESSED rock, who didst receive the Blood that issued from God, the fiery children of Heaven guard thee around, and Kings, inhabitants of the Earth, sing thy praise.





## BOOK II

### CHRISTODORUS OF THEBES IN EGYPT

THIS description of the bronze statues in the celebrated gymnasium called Zeuxippos, erected under Septimius Severus at Byzantium and destroyed by fire shortly after this was written (in 532 A. D.), is of some value, as it gives at least a list of the statues and the names assigned to them. But owing to its bombastic style its value is of the slightest. The poet confines himself usually to mere rhetoric and circumlocutively repeats his impression that the statues looked as if they were alive.

Β

ΧΡΙΣΤΟΔΩΡΟΤ ΠΟΗΤΟΤ  
ΘΗΒΑΙΟΥ ΚΟΙΤΤΙΤΟΥ

\*Εκφράσει τῶν ἀγαλμάτων τῶν εἰς τὸ δημόσιον γυμνάσιον τοῦ  
ἐπισηλευμένου Ζευξίππου.

Δηΐφοβος μὲν πρῶτος εὐγλύπτω ἐπὶ βωμῷ  
ἴστατο, τολμήεις, κεκαρυθμένοι, ὄβριμος ἦρας,  
τοῖος ἑὼν, οἷός περ ἐπορνυμένη Μενελίω  
περθομένων ἦντησεν ἑὼν προπάραιθε μελίθρων.  
ἴστατο δὲ προβιβῶντι πανείκελος· εὐ δ' ἐπὶ κόσμῳ 5  
δόχμιος ἦν, μανίη δὲ κεκυφότα νῶτα συνέλκων  
δριμυ μένος ξυνώγειρεν· ἔλισσε δὲ φέγγος ὀπωπῆς,  
οἷά τε δυσμενέων μερόπων πεφυλαγμένος ὁρμήν.  
λαίῃ μὲν σάκος εὐρὺ προΐσχετο, δεξιτερῇ δὲ  
φάσγανον ὑψόσ' ἄειρεν· ἔμελλε δὲ μαινομένη χεῖρ 10  
ἄνθρωπος ἀντιβίοιο κατὰ χροὸς ἄορ ἐλάσσαι·  
ἀλλ' οὐ χαλκὸν ἔθηκε φύσις πειθήμονα λύσση.

Κεκροπίδης δ' ἥστραπτε, νοήμονος ἄνθεμα Πειθοῦς,  
Αἰσχίνης· λασίης δὲ συνεύριε κύκλα παρειῆς,  
οἷα πολυτροχάλοισιν ἀεθλεύων ἀγορῇσιν· 15  
στείνετο γὰρ πυκιυῆσι μεληδόσιν. ἀγχι δ' ἐκείνου  
ἦεν Ἀριστοτέλης, σοφίης πρόμος· ἰσταμένος δὲ  
χεῖρα περιπλέγδην συνεέργαθεν, οὐδ' ἐνὶ χαλκῷ  
ἀφθόγγῳ φρένας εἶχεν ἀεργίας, ἀλλ' ἔτι βουλήν

## BOOK II

### CHRISTODORUS OF THEBES IN EGYPT

Description of the Statues in the public gymnasium called  
*Zeuxippon*.

#### *Daphobus*

First Daphobus stood on a well-carved pedestal, daring and in armour, a valiant hero, even as he was when he met the onrush of Menelaus before his house that they were pillaging. He stood even as one who was advancing, side-ways, in right fighting attitude. Crouching in fury with bent back, he was collecting all his fierce strength, while he turned his eyes intier and thither as if on his guard against an attack of the enemy. In his left hand he held before him a broad shield and in his right his up-lifted sword, and his furious hand was even on the point of transpiercing his adversary, but the nature of the brass would not let it serve his rage.

#### *Aeschines and Aristotle*

And there shone Athenian Aeschines, the flower of wise Persuasion, his bearded face gathered as if he were engaged in struggle with the tumultuous crowd, looking sore beset by anxiety. And near him was Aristotle, the prince of Wisdom. He stood with clasped hands, and not even in the voiceless bronze was his mind idle, but he was like one

σκεπτομένω μὲν ἔϊκτο· συμιστάμεναι δὲ παρειαὶ 20  
 ἀνέρος ἀμφιέλισσαν ἐμαντεύοντο μενοινῆν,  
 καὶ τροχαλαὶ σήμαινον ἀολλέα μῆτιν ὀπωπαί.

Καὶ Παιανιέων δημηγόρος ἔπρεπε σάλπιγγι,  
 ρήτρης εὐκελαδοιο πατὴρ σοφός, ὁ πρὶν Ἀθηναῖς 25  
 Πειθοῦς θελξινόοιο νοήμονα πυρσον ἀνάψας.  
 ἀλλ' οὐκ ἡρεμέων διεφαίνετο, πυκνὰ δὲ βουλήν  
 ἐστρώφα, πυκινὴν γὰρ εἶδετο μῆτιν ἐλίσσειν,  
 οἶα κατ' εὐόπλων τεθωμένος Ἡμαθιῶν.  
 ἢ τάχα κεν κοτέων τροχαλὴν ἐφθέγγετο φωνήν,  
 ἄπνοον αὐδήεντα τιθεὶς τύπον· ἀλλὰ ἐ τέχνη 30  
 χαλκείης ἐπέδησεν ὑπὸ σφραγίδα σιωπῆς.

Ἰστατο δ' Εὐρίποιο φερώνυμος· ὥς δὲ δοκεύω,  
 λάβρη ὑπὸ κραδίην τραγικαῖς ὤμιλλε Μούσαις,  
 ἔργα σαοφροσύνης διανεύμενος· ἦν γὰρ ιδέσθαι  
 οἷά τέ που θυμέλῃσιν ἐν Ἀτθίσι θύρσα τινάσσων. 35

Δάφνη μὲν πλοκαμῖδα Παλαίφατος ἔπρεπε μάντις  
 στεψάμενος, δάκεεν δὲ χέειν μαντώδεα φωνήν.

Ἡσίοδος δ' Ἀσκραῖος ὀρειάσιν εἶδετο Μούσαις  
 φθειγγόμενος, χαλκὸν δὲ βιάζετο θυιάδι λύσση,  
 ἐνθεον ἱμεύρων ἀνάγειν μέλος. ἐγγύθι δ' αὐτοῦ 40  
 μαντιπόλος πάλιν ἄλλος ἦν φοιβητῖδι δάφνη

## CHRISTODORUS OF THEBES IN EGYPT

deliberating; his puckered face indicated that he was solving some doubtful problem, while his mobile eyes revealed his collected mind.

### *Demosthenes*

AND the trumpet-speaker of the Pæonians<sup>1</sup> stood there conspicuous, the sage father of well-sounding eloquence, who erst in Athens set alight the wise torch of entrancing Persuasion. He did not seem to be resting, but his mind was in action and he seemed to be revolving some subtle plan, even as when he had sharpened his wit against the warlike Macedonians. Fain would he have let escape in his anger the torrent of his speech, endowing his dumb statue with voice, but Art kept him fettered under the seal of her brazen silence.

### *Euripides*

THERE stood he who bears the name of the Euripus, and methought he was conversing secretly in his heart with the Tragic Muses, reflecting on the virtue of Chastity, for he looked even as if he were shaking the thyrsus on the Attic stage.

### *Palæphatus*

PALÆPHATUS the prophet stood forth, his long hair crowned with laurel, and he seemed to be pouring forth the voice of prophecy.

### *Hesiod, Polydus, and Simonides*

HESIOD of Ascrea seemed to be calling to the mountain Muses, and in his divine fury he did violence to the bronze by his longing to utter his inspired verse. And near him stood another pro-

<sup>1</sup> The dame to which Demosthenes belonged.

κοσμηθεὶς Πολύειδος· ἀπὸ στομάτων δὲ τινύξαι  
 ἤθελε μὲν κελεύδημα θεοπρόπον· ἀλλὰ ἔ τέχνη  
 δεσμῷ ἀφωνήτω κατερητυεν· οὐδὲ σὺ μολπῆς  
 εὐνάσας ἄβρον ἔρωτα, Σιμωνίδη, ἀλλ' ἔτι χορδῆς 45  
 ἰμείρεις, ἱερὴν δὲ λύρην οὐ χερσὶν ἀρίσσεις.  
 ὠφέλεν ὁ πλίσσας σε, Σιμωνίδη, ὠφέλε χαλκῷ  
 συγκερίσαι μέλος ἡδὺ· σέ δ' ἂν καὶ χαλκὸς ἀναυδῆς  
 αἰδόμενος, ρυθμοῖσι λύρης ἀντήχῃ μολπῇν.

\*Ἦν μὲν Ἀναξιμένης νοερὸς σοφός· ἐν δὲ μεναιῷ 50  
 δαιμονίης ἐλέλιξε νοήματα ποικίλα βουλής.

Θεστορίδης δ' ἄρα μάντις εὐσκοπος ἴστατο Κάλχας,  
 οἷά τε θεσπίζων, ἐδόκει δέ τε θέσφατα κεύθειν,  
 ἢ στρατὸν οἰκτείρων Ἑλλήνων, ἢ ἔτι θυμῷ  
 δειμαίνων βασιλῆα πολυχρύσειο Μυκῆνης 55

Δέρκεό μοι σκύμνον πτολιπορθιον Λίακιδάων,  
 Πύρρον Ἀχιλλεΐδην, ὅσον ἤθελε χερσὶν ἐλίσσειν  
 τεύχεα χαλκήεντα, τὰ μὴ οἱ ὥπασε τέχνη·  
 γυμνὸν γάρ μιν ἔτευξεν· ὁ δ' ὑψόσε φαίνετο λεύσσων,  
 οἷά περ ἠνεμοεσσάν ἐς Ἴλιον ὄμμα τιταίνων. 60

\*Ἦστο δ' Ἀμυμώνη ῥοδοδάκτυλος· εἰσὸπτίσω μὲν  
 βόστρυνχον ἀκρήδεμνον ἔης συνέεργει ἐθείρης·  
 γυμνὸν δ' εἶχε μέτωπον· ἀναστέλλουσα δ' ὀπιωπὰς  
 εἰνάλιον σκοπίαζε μελαγχαίτην παρακοίτην.  
 ἐγγύθι δ' εὐρύστερνος ἐφαίνετο Κριανοχαίτης 65  
 γυμνὸς ἐών, πλόκαμον δὲ καθειμένον εἶχεν ἐθείρης.

## CHRISTODORUS OF THEBES IN EGYPT

phet, Polyidus, crowned with the laurel of Phoebus, eager to break into prophetic song, but restrained by the gagging fetter of the artist. Nor hadst thou, Simondes, aid to rest thy tender love, but still dost yearn for the strings, yet hast thou no sacred lyre to touch. He who made thee, Simondes, should have mixed sweet music with the bronze, and the dumb bronze had revered thee, and responded to the strains of thy lyre.

### *Anaximenes*

ANAXIMENES the wise philosopher was there, and in deep absorption he was revolving the subtle thoughts of his divine intellect.

### *Calchas*

AND Calchas, son of Thestor, stood there, the clear-sighted prophet, as if prophesying, and he seemed to be concealing his message, either pitying the Greek host or still dreading the king of golden Mycenae.

### *Pyrhus*

Look on the cul of the Aeacidae, Pyrrhus the son of Achilles the sacker of cities, how he longed to handle the bronze weapons that the artist did not give him, for he had wrought him naked he seemed to be gazing up, as if directing his eyes to wind-swept Ilium.

### *Amymone and Poseidon*

THERE sat rosy-fingered Amymone. She was gathering up her unfileted hair behind, while her face was unveiled, and with upturned glance she was gazing at her black-haired lord the Sea-King. For near her stood Poseidon, naked, with flowing hair,



καὶ διαρὸν δελφῶνα προΐσχετο, χειρὶ κομίζων  
δῶρα πολυζήλοιο γάμων μνηστήρια κούρης.

Πιερικὴ δὲ μέλισσα λιγύθροος ἔζετο Σαπφῶ  
Λεσβιάς, ἤρεμέουσα μέλος δ' εὐῦμνον ὑφαίνειν 70  
συγαλαίς δοκέεσκεν ἀναψαμένῃ φρένα Μούσαις.

Φοῖβος δ' εἰστήκει τριποδηλάτος ἦν δ' ἄρα χαίτης  
εἰσοπίσω σφίγγας ἄδετον πλόκον· ἄλλ' ἐνὶ χαλκῷ  
γυμνὸς ἔην, ὅτι πᾶσιν ἀνειρομένοισιν Ἀπόλλων  
γυμνώσαι δεδάηκεν ἀληθέα δῆνεα Μοίρης, 75  
ἢ ὅτι πᾶσιν ὁμῶς ἀναφαίνεται ἥελιος γὰρ  
Φοῖβος ἀναξ, καθαρὴν δὲ φέρει τηλέσκοπον αἴγλην.

Ἄγχι δὲ Κύπρις ἔλαμπεν· ἔλειβε δὲ νάροπι χαλκῷ  
ἀγλαΐης ραθύμνγγας· ὑπὸ στέρνοιο δὲ γυμνὴ  
φαίνεται μέν, φᾶρος δὲ συνήγαγεν ἀντυγι μῆρων, 80  
χρυσεῖη πλοκαμῖδας ὑποσφίγγασα καλύπτρῃ.

Κλεινιάδην δὲ τέθηπα, περιστίλβοντα νοήσας  
ἀγλαΐη· χαλκῷ γὰρ ἀνέπλεκε κάλλεος αἰγλήν,  
τοῖος ἑών, οἷός περ ἐν Ἀθίδι, μητέρι μύθων,  
ἀνδράσι Κεκροπίδῃσι πολύφρονα μῆτιν ἐγείρων. 85

Χρύσης δ' αὖθ' ἱερὸς πέλας ἵστατο, δεξιτερῇ μὲν  
σκήπτρον ἀνασχόμενος Φοιβήϊον, ἐν δὲ καρῇνῳ  
στέμμα φέρων· μεγέθει δὲ κεκασμένος ἔπρεπε μορφῇς,  
οἷά περ ἡρώων ἱερὸν γένος· ὥς δοκέω δέ,

## CHRISTODORUS OF THEBES IN EGYPT

holding out to her a dripping dolphin, bringing a suitor's gifts for the hand of the much-sought maiden.

### *Sappho*

AND the clear-toned Pierian bee sat there at rest, Sappho of Lesbos. She seemed to be weaving some lovely melody, with her mind devoted to the silent Muses.

### *Apollo*

THUS stood Phoebus who speaketh from the tripod. He had bound up behind his loosely flowing hair. In the bronze he was naked, because Apollo knoweth how to make naked to them who enquire of him the true decrees of Fate, or because he appeareth to all alike, for King Phoebus is the Sun and his pure brilliancy is seen from far.

### *Aphrodite*

AND near shone Cypris, shedding drops of beauty on the bright bronze. Her bust was naked, but her dress was gathered about her rounded thighs and she had bound her hair with a golden kerchief.

### *Alcibiades*

AND I marvelled at the son of Cleinias, seeing him glistening with glory, for he had interwoven with the bronze the rays of his beauty. Such was he as when in Attica, the mother of story, he awoke wise counsel.

### *Chryses*

NEAR him stood the priest Chryses, holding in his right hand the sceptre of Phoebus and wearing on his head a fillet. Of surpassing stature was he, as being one of the holy race of heroes. Methinks

Ἄτρείδην ἱκέτευε· βαθὺς δέ οἱ ἦνθεε πῶγαν,  
καὶ ταναΐης ἄπλεκτος ἐσύρετο βατρὺς ἐθείρης

90

Καῖσαρ δ' ἐγγὺς ἔλαμπεν Ἰούλιος, ὅς ποτε Ῥώμην  
ἀντιβίων ἔσπεψεν ἀμετρητοῖσι βοεαῖς.

αἰγίδα μὲν βλοσυρῶπιν ἐπωμαδὺν ἦεν αἰείρων,  
δεξιτερῇ δὲ κεραυνὸν ἀγάλλετο χειρὶ κομίζων,  
οἷα Ζεὺς νέος ἄλλος ἐν Λύσουλοισιν ἀκούων.

95

Εἰστήκει δὲ Πλάτων θεοείκελος, ὁ πρὶν Ἀθήναις  
δειξας κρυπτὰ κέλεια θεοκρύντων ἀρετῶν.

Ἄλλην δ' εὐπατέρειαν ἶδον χρυσῇ Ἀφροδίτῃν,  
γυμνὴν παμφανώσαν· ἐπὶ στερνων δὲ θεαίνης  
αὐχένος ἐξ ὑπάτοιο χυθεὶς ἐλελίζετο κεστός

100

Ἰστατο δ' Ἑρμαφρόδιτος ἐπήρατος, οὐθ' ὄλος ἀνὴρ,  
οὐδὲ γυνή· μικτὸν γάρ ἦν βρέτας· ἥ τάχα κούρον  
Κύπριδος εὐκάλποιο καὶ Ἑρμῖωνος ἀνίψεις·  
μαζοὺς μὲν σφριγόοντας ἐδείκνυνεν, οἷά τε κούρη·  
σχῆμα δὲ πᾶσιν ἔφαινε φυτοσπορον ἄρσεως αἰδοῦς,  
ξυνῆς ἀγλαΐης κεκερασμένα σήματα φαίνων.

105

Παρθευική δ' Ἥρινα λιγύθραος ἔζετο κούρη,  
οὐ μίτον ἀμφαφώσα πολύπλοκον, ἀλλ' ἐνὶ σιγῇ  
Πιερικῆς ραθάμυγας ἀποσταλάουσα μελίσσης.

110

## CHRISTODORUS OF THEBES IN EGYPT

he was imploring Agamemnon. His thick beard bloomed in abundance, and down his back trailed the clusters of his unplaited hair.

### *Julius Caesar*

NEAR him shone forth Julius, who once adorned Rome with innumerable shields of her foes. He wore on his shoulders a grisly faced aegis, and carried exulting in his right hand a thunder bolt, as one bearing in Italy the title of a second Zeus.

### *Plato*

THERE stood god-like Plato, who erst in Athens revealed the secret paths of heaven-taught virtue.

### *Aphrodite*

AND another high-born Aphrodite I saw all of gold, naked, all glittering, and on the breast of the goddess, hanging from her neck, fell in coils the flowing cestus.

### *Hermaphroditus*

THERE stood lovely Hermaphroditus, nor wholly a man, nor wholly a woman, for the statue was of mixed form. readily couldst thou tell him to be the son of fair-bosomed Aphrodite and of Hermes. His breasts were swelling like a girl's, but he plainly had the procreative organs of a man, and he showed features of the beauty of both sexes.

### *Erinna*

THE clear-voiced maiden Erinna sat there, not plying the involved thread, but in silence distilling drops of Pierian honey

Μήτε λήπης Τέρπανδρον ἑύθροον, οὐ τίχα φαίης  
 ἔμπροον, οὐκ ἀφθογγοὶ ἰδεῖν βρέτας· ὥς γάρ οἶω,  
 κινυμεναις πρᾶπίδεσσιν ἀνέπλεκε μύστιδα μολπὴν,  
 ὥς ποτὲ δινιέντας ἐπ' Εὐρώταο ροαίων  
 μυστιπόλῳ φόρμυγι κατεπρίνυνεν αἰείδων  
 ἰγχεράχων κακότητος Ἀμυκλαίων ναετήριον.

Ἦγασάμην δ' ὀρόων σε, Περικλέες, ὅττι καὶ αὐτῷ  
 χαλκῷ ἀναυδίτῳ δημηγυρον ἦθος ἀνίπτεις,  
 ὥς ἔτι Κεκροπίδῃσι θεμιστεύων πολιήταις,  
 ἢ μόθον ἐντύνων Πελοπήϊον. ἵσταμενος δὲ  
 ἔπρεπε Πυθαγόρας, Σάμιος σοφός, ἀλλ' ἐν Ὀλίμπῳ  
 ἐνδιάειν ἔδοκευ, φύσιν δ' ἐβιάζετο χαλκοῦ,  
 πλημμύρων νοερῇσι μεληδόσιν· ὥς γάρ οἶω,  
 οὐρανὸν ἀχράντοισιν ἑμέτρες μῦνον ὀπωπαῖς.

Στησίχορον δ' ἐνόησα λεγύθροον, ὃν ποτὲ γαῖα  
 Σικελικὴ μὲν ἔφερβε, λύρης δ' ἐδίδαξεν Ἀπόλλων  
 ἁρμονίην, ἔτι μητρὸς ἐνὶ σπλάγχχνοισιν ἔοντα·  
 τοῦ γὰρ τικτομένοιο καὶ ἐς φάος ἄρτι μολόντος  
 ἐκποθεν ἡερόφοιτος ἐπὶ στομάτεσσιν ἀηδῶν  
 λαβρῇ ἐφεξομένη λιγυρῇ ἀνεβάλλετο μολπην.

Χαῖρέ μοι Ἀβδήρων Δημόκριτε κῦδος ἀρούρης,  
 ὅττι σὺ καλλιτόκοιο φυῆς ἐφράσσαις θεσμούς,  
 λεπτὰ διακρίνων πολυῖδμονος ὄργια Μούσης·  
 αἰεὶ δὲ σφαλερὰς ἐγέλας βιότοιο κελεύθους,  
 εὖ εἰδὼς ὅτι πάντα γέρων παραμείβεται αἰών.

## CHRISTODORUS OF THEBES IN EGYPT

### *Terpander*

PASS not over sweet-voiced Terpander, whose image thou wouldst say was alive, not dumb, for, as it seemed to me, he was composing, with deeply stirred spirit, the mystic song, even as once by the eddying Eurotas he soothed, singing to his consecrated lyre, the evil spite of Sparta's neighbour-foes of Amyclae.

### *Pericles and Pythagoras*

I MARVELLED beholding thee, Pericles, that even in the dumb brass thou kindest the spirit of thy eloquence, as if thou didst still preside over the citizens of Athens, or prepare the Peloponnesian War. There stood, too, Pythagoras the Samian sage, but he seemed to dwell in Olympus, and did violence to the nature of the bronze, overflowing with intellectual thought, for methinks with his pure eyes he was measuring Heaven alone.

### *Stesichorus*

THEKE saw I clear-voiced Stesichorus, whom of old the Sicilian land nurtured, to whom Apollo taught the harmony of the lyre while he was yet in his mother's womb. For but just after his birth a creature of the air, a nightingale from somewhere, settled secretly on his lips and struck up its clear song.

### *Democritus*

HAIL, Democritus, glory of the land of Abdera, for thou didst explore the laws of Nature, the mother of beautiful children, discerning the subtle mysteries of the Muse of Science and ever didst thou laugh at the slippery paths of life, well aware that ancient Time outstrippeth all.

Ηρακλῆς δ' ἀπὸνλον εἰσάκουε σπῆλον ὑπὸντος,  
 μὴ λαοτοφόν· παλαιὴ χρυσεία κομίζω,  
 γαίης ὅλην ὕμῳ λιβύστις· ἐγγυλὶ δ' αὐτοῦ  
 Παλλὰς ἀρνεία παρίστατο, παρθένος Ἀργῆ,  
 φάρσιν ἐπιστείλασα πατωμάτων· οὐ γὰρ εὖ φάρσιν  
 ἀρρήκτοισιν ἐνέκονεν· καὶ δ' ἀνέπνευ' αἰ χεῖρας  
 εἴα τε εἰπλίσσονται Διὸς γλαυκῶπις κοῦρην,  
 Ἀραδίακῃ Γότῃς ὑπὸ ἱερῆος Ἰλαθὶ γαίης  
 Τρωϊάδος θύεσθαι σπασσύνῃσι· Ἰλαθὶ λιμῶν  
 Αἰκῶν Τρωῶν· δουληφόρῃ σαι γὰρ σπῶται  
 ἡλίου περὶ· σὲ σοφὴ περιλείβεται αἰὼν  
 θεοκλῆος ἀγγέλλουσα γένος χρυσῆς Ἀφροδίτης

Ἦ γὰρ σπῶται δὲ Κρόνου σὺν ἰδῶν περὶ θῆκεσσι κοσμοῖ,  
 σπῶταισιν Αἰκῶν κατ' ἰστίον· αἰφὶ γὰρ κίταις  
 ἀμφοτέραις ἀρρήκτοισιν ἐφελανσάσας παρῖαι  
 πικρὰ πᾶσι· ἐπὶ γαίῃ περὶ θῆκεσσι χρυσῆς κοῦρην,  
 εἴα τε μὴ σπῶται· καὶ δὲ χεῖρας ἀνέπνευ' αἰ  
 ἦροι δοίματα σπῶταισιν· ἐγγυλὶ δ' αὐτοῦ  
 Ἰλαθὶ Ἀργαίῃσι θεοκλῆος ἀνέπνευ' αἰ

Οὐδ' ἔλεος σπῶταισιν ἀνέπνευ' αἰ· πατρίδι σπῶται  
 φαίνεται δὲ σπῶταισιν· καὶ γὰρ χρυσῆς ἦν μὲν ἀπὸν  
 δεξιτέρῃ φιλίῃ σπῶταισιν· καὶ δεξιτέρῃ  
 σπῶταισιν μὲν Ἀργαίῃσι μαστεύεται, καὶ δεξιτέρῃ  
 ἀθανάτοις ἦροι παρῖαισιν πᾶσι φαίνεται.

Ἀφροδίτη δ' ὅσῃσι ῥόδον σπῶταισιν Ἰστοῖα,  
 εἴα γὰρ σπῶταισιν παρῖαισιν· καὶ γὰρ εἴα,  
 οὐκ ἐν σπῶταισιν παρῖαισιν ἦροι· ἔκτοισιν  
 οἷς φερῶσιν σπῶταισιν ὑπερῶσιν νῆες Ἀχαιοῖς  
 Δαρδανίῃσι ζυγῶσιν ἐλθῶσιν· καὶ γὰρ

## CHRISTODORUS OF THEBES IN EGYPT

### *Heracles, Auge and Aeneas*

HERACLES no down yet visible on the circle of his chin, was holding in the hand that had slain the lion the golden apples, rich fruit of the Libyan land, and by him stood the priestess of Pallas, the maiden Auge, her mantle thrown over her head and shoulders, for her hair was not done up with a kerchief. Her hands were upstid as if she were calling on the grey-eyed daughter of Zeus<sup>1</sup> under the hill of Tegea. Hail warrior son of Troy, glittering counsellor of the Trojans, Aeneas<sup>1</sup> for woe modesty redolent of beauty is shed on thy eyes, proclaiming thee the divine son of golden Aphrodite.

### *Creusa*

AND I wondered looking on Creusa, the wife of Aeneas, overshadowed in mourning raiment. She had drawn her veil over both her cheeks, her form was draped in a long gown, as if she were lamenting, and her bronze tears signified that Troy, her nurse, was captive after its siege by the Greek warriors.

### *Helenus*

NOR did Helenus cease from wrath, but seemed pitiless to his country still stirring his wrath. In his right hand he raised a cup for libations, and I deem he was foretelling good to the Greeks and praying to the gods to bring his nurse to the extremity of woe.

### *Andromache*

AND Andromache, the may-sukled daughter of Eetion, stood there not weeping or lamenting. for not yet, I deem, had Hector with the glancing helm fallen in the war, nor had the exultant sons of the shield-bearing Greeks laid waste entirely her Dardan nurse

<sup>1</sup> Athena.



Ἦν δ' ἐπ' αὖτ' Ἀντιφάνης ἱερὸν ἀλλ' ἐπὶ πρῶτῃ 163  
 γυμνασίῳ· σχεδόν γὰρ ἐβλάπτετο χειρὶ πολλῇ  
 δερμαίνωντος βοστανίου ἀμφόρου· ἱερὸν αὖτ' ἔστι  
 πρῶτον δ' ἑλάνης ἑρῶτα τυπὸν ὅτι καὶ αὐτῇ  
 χαλεπὸν κάσμον ἔδωκε παλαιόν· ἡλκίστη γὰρ  
 τυπὸν θερμὸν ἑρῶτα καὶ ἡψίχων ἐπὶ τῷ γυμνασίῳ 170

[illegible]

Καταλείπον δ' εναυσε βεντρούου ἀλλ' οἱ στήθ  
 μέμφονται κατ' ἤρα σφ' ἣς ἀντιμύχεται λυγρῆ, 100  
 οἷα τε θεσπίζουσα φαινώτατα κήματα παύσῃ

## CHRISTODORUS OF THEBES IN EGYPT

### *Menelaus and Helen*

THUS one might see Menelaus wak'ing but rejoicing in the victory for his heart was warmed with great joy, as he saw near him rosy-armed Helen tremulous. I marvel'd at her lovely image, that gave the image a grace most desirable, for her beauty even in that manner work breathed warm love.

### *Ulysses and Hecuba*

CHIMELY Ulysses was rejoicing in his wily mind, for he was not devoid of his versatile wits, but at I wore the guise of subtlety. And he was laughing in his heart, for he gloried in having led Troy low by his cunning. But do thou tell me, mother of Hector, unhappy Hecuba, which of the immortals taught thee to shed tears at this thy dumb presentment? Not even the bronze made thee cease from weeping, nor did lifeless Art have pity on thee and stop thee from thy arched bow's fury, but still thou standest by weeping and, as I guess no longer dost thou lament the death of unhappy Hector or the deep grief of poor Andromache, but the fall of thy city, for thy cheek draws over thy face indicates thy sorrow and thy gown ungirt and dew-dropping to thy feet announces the mourning thou hast within. Extreme anguish hath bound thy spirit the tears ran down thy cheeks, but Art hath dried them, proclaiming how searching is the drought of thy incurable woe.

### *Cassandra*

THUS saw I the prophetess Cassandra, who, blaming her father in silence, seemed filled with present fury as if prophesying the last woes of her city.

Πυρρος δ' ἄλλος ἦν πτολιπορθίος οὐκ ἐπι χαιτῆς  
 ἰπποκομον τρυφίλειαν ἔχων οὐκ ἔγχος ἑλισσων.  
 ἥλλ' ἄρα γυμνος ἔλαμπε, καὶ ἄχρουν εἶχεν ὑψηλὴν  
 δεξιτερὴν δ' ἀντίνειαν ἐνν, ἐπειμαρτυρα νικητῆ.  
 λαβὼ Πολυξείην βαρυδοκρυνὸν ὀμματι λεισσω.  
 εἶπε, Πολυξείηθ' εὐσπυρθεῖα, τίς τοι ἀνηγάη  
 χαλκῷ ἐν ἀφθόγγῳ κεκρυμμένα δακρυὰ λαιβεῖν,  
 πῶς δὲ τῶν κρηδεύμων ἐπειρυσσάσα προσώπῳ  
 ἴστασαι, αἰδομένη μὲν ἀλγικίος, ἀλλ' ἐν θυμῷ  
 πένθος ἔχεις, μὴ δὲ σε τῶν πτολιεθρῶν ὀλεσσης  
 ληΐδα Πυρρος ἔχει Φθιώτιος, οὐδὲ σε μορφῇ  
 ρυσσάτο τοξεύσασα Νεοπτολέμοιο μετοικίην,  
 ἥ ποτε θηρεύσασα τεοῦ γεγενηρά φονίης  
 εἰς λιμὸν αὐτοκέλευστον πελπίεις ἦγεν ὀλέθρου  
 καὶ μὲ τὸν ἐν χαλκῷ νοσερὸν τυτσοῦ, εἴ νυ τέ τοιη  
 ἰδράκα Πυρρος ἀναξ, ταχὺ κεν ξυνηὸνα λεκτρῶν  
 ἔηγετο, πατρὸς κεν πρόλεπων μνημητῆ μοιρῆς

103

200

205

Ἦγασαμην δ' Αἰάντα, τὸν ὀβριμοθυμὸς Ὀϊλεὺς  
 Λοκρίδος εὐπερμήτης πελωρίας ἔρεος ἀρουρῆς  
 φαίντο μὲν νεότητι κεκασμένοι· εἶδε γὰρ ἦεν  
 ἄνθει λαχίηντι γαστρίδος δάκρυ χαράξας·  
 γυμνὸς δ' εἶχεν ἅπαν στιβαρὸν δέμας· ἠνιρὲν δὲ  
 βαβριδῶς ἐλελίζε μαχημένος οἷστρον Ἐκνοῖς

210

Οἶνωθ' δὲ χολῆς φρένας ἔξεν, ἔξισ πικρῷ  
 ζήλῳ θυμὸν ἔδουσα, Πάριν δ' ἔδουκε λαθοῦσα  
 ὀμματι μαινομένη κριφίην δ' ἠγγαίην ἀπειλήν,  
 δεξιτερῇ μαρτυρομένη καίνομένη παρακοιτῇ  
 αἰδομένη μὲν δοικῶν ὁ βουκόλος, εἶχε δ' ὀπωπὴν

215

## CHRISTODORUS OF THEBES IN EGYPT

### *Pyrrhus and Polyxena*

HIRUS was another Pyrrhus, sacker of cities, not wearing on his locks a plumed helmet or shaking a spear, but naked he glittered, his face beardless, and raising his right hand in testimony of victory he looked askance on weeping Polyxena. Tell me, Polyxena, unhappy virgin, what forces thee to shed hidden tears now thou art of mute bronze, why dost thou draw thy veil over thy face, and stand like one ashamed, but sorry at heart? Is it for fear erst Pyrrhus of Phthia won thee for his spoil after destroying thy city? Nor did the arrows of thy beauty save thee—thy beauty which once entrapped his father, leading him of his own will into the net of unexpected death. Yea, by thy brzen image I swear had Prince Pyrrhus seen thee as thou here art he would have taken thee to wife and abandoned the memory of his father's fate.

### *Loerian Ajax*

AND AT Ajax I marvelled, whom valorous Oileus begat, the huge bulwark of the Loerian land. He seemed in the flower of youth, for the surface of his chin was not yet marked with the bloom of hair. His whole well-knit body was naked, but weighty with valour he wielded the goad of war.

### *Oenone and Paris*

OENONE was boiling over with anger—boiling, eating out her heart with bitter jealousy. She was furtively watching Paris with her wild eyes and conveyed to him secret threats, spurning her ill-fated lord with her right hand. The cowherd seemed

πλαζομένην ἐτίρωσι δυσίμερος αἶδατο γυρ πον  
Οἰωνὸν βαρυδάκρυν ἰδεῖν, ἑβρηεὶδα συμφῆν.

221

Λιχάλεω δὲ Διὸς ἐξωννύτο χεῖρας ἱμαντι,  
πυγμαχίῃ κήρυκα φέρον χυλὸν ἥτορτι δὲ  
ἔπειθε θεομόν ἵημα πολυστρεφτοῖσιν οὐρανῷς  
Ἐντολλὰς δὲ Διὸς ἱερῶν ἄρμα τιταίνων.  
γνώστορος μύρμηκα εἰμαιετο χερσὶν ἐλίσσων  
πυγμαχίῃς ὅς αὖτις φωνὴν ἐψύσσει κπειλήν.

222

Ἦν δὲ παλαισμοσύνην δεδάημενος ὄβριμος ἰκνῆρ  
εἰ δὲ Φίλων ἦεν πελώριος, εἴτε Φίλαμμος,  
εἴτε Μίλων Σικελίης ἔρυμα χθονὸς οἶδεν Ἀπολλων  
οὐ γὰρ ἐγὼ δεδῆκα διακρίναι καὶ κείσασθαι  
οὔτομα θαρσαλέον κλιτὸν κενερός, ἢ ἄλλῃ καὶ δμῶς  
ἔπειθε ἥτορτι λασίος δὲ αἰ εἴλετο πύγων,  
καὶ φόβον ἡκουτίζον ἀθλητῆρα παρῆαι,  
καὶ κεφαλὴν ἐφρίσσαν θειριόδες ἡμφὶ δὲ πυκνοῖς  
μῦνες μέλεσσι νηοδαίοντο ταθέντες  
τρηχάλοι, δοιοὶ δὲ συνισταμένων παλάμων,  
εὐρεῖς εὐσφηκῶντο βραχίονες ἡντε πέτραι,  
καὶ παχὺς ἡλεπντε τέων ἐπαριστάτο νύκτῃ,  
εὐχέας εὐγναμπτοιο περὶ πλοτὺν αὐλὸν ἀνέρκων

223

224

225

Δερκέο μοι Χαριδῆμον. δὲ Ἀτθίδος ἡγεμονίῃ  
Κεχροπιδὴν στρατὸν εἶχεν ἔης πειθημονα βουλῆς

Ἦ καὶ ἰδὼν ὠγασσαιο Μελιμποδοῖ μαντιπολὸν  
μεν

ἱερὸν εἶδος ἔφαιεν, εἶκε δὲ θεσπιδος ὁμφίῃς  
σηηλοῖς στομυτῶσι θεοτροπὸν ἄσθμα τιταίνων.

226

## CHRISTODORUS OF THEBES IN EGYPT

ashamed, and he was looking the other way, unfortunate lover, for he feared to look on Oenone in tears, his bride of Kebrene.

### *Dares, Entellus*

Dares was fastening on his hands his leather boxing-straps and arming himself with wrath, the herald of the fight, with unble eyes he breathed the hot breath of valour. Entellus opposite gazed at him in fury, handling too the cestus that pierceth the flesh, his spirit big with blood-thirsty menace.

### *A Wrestler*

And there was a strong man skilled in wrestling, Apollo knows if his name were Phio or Phalanion, or Milo, the bulwark of Sicily, for I could not learn it to tell you, the famous name of this man of might, but in any case he was full of valour. He had a shaggy trailing beard, and his face proclaimed him one to be feared in the arena. His locks were fretful, and the hard stretched muscles of his sturdy limbs projected, and when his fists were clenched his two thick arms were as firm as stone. On his robust back stood out a powerful muscle running up on each side of the hollow of his flexible neck.

### *Charidemus*

Look, I beg, on Charidemus the Attic chief, who had their army under his command

### *Melampus*

And thou wouldst marvel looking on Melampus he bore the holy semblance of a prophet, and with his silent lips he seemed to be breathing intensely the divine breath of inspiration.

Πάνθοος ἦν Τρώων βουλευφόρος, ἀλλ' ἔτι δεινὴν  
 οὐπω μῆτιν ἔπαυσε κατ' Ἀργείων στρατιῶων.  
 δημογέρων δὲ νοῆμα πολὺπλοκον εἶχε θυμοίτης  
 ἀμφασίης πελάγεσσιν ἐέλμενος· ἦ γὰρ ἔωκει  
 σκεπτομένῳ τινὰ μῆτιν ἔτι Τρῶεσσιν ὑφαίνειν. 250  
 Λάμπων δ' ἀχυνμένῳ ἐναλίγκιος ἦεν ἰδέσθαι  
 οὐ γὰρ ἔτι φρεσὶν εἶχε κυλινδομενοιο κυδοιμοῦ  
 τειρομένοις Τρῶεσσι τεκεῖν παίονα βουλήν.  
 εἰσθήκει Κλυτίος μὲν ἀμήχανος· εἶχε δὲ δοιὰς  
 χεῖρας ὁμοπλεκέας, κρυφίης κήρυκας ἀνίης. 255

Χαῖρε φάος ῥήτρης Ἴσοκράτες, ὅττι σὺ χαλκῷ  
 κοσμον ἄγεις· δοκέεις γὰρ ἐπίφρονα μῆδεα φαίνειν,  
 εἰ καὶ ὑφωνήτῳ σε πονῶ χαλκεύσατο τέχνη.

Ἔστανε δ' Ἀμφιάρηος ἔχων πυριλαμπέα χαίτην  
 στέμματι δαφναίῳ· κρυφίην δ' ἐλέλιξεν ἀνίην, 260  
 θεσπίζων, ὅτι πᾶσι βούκτιτος ἀνδράσι Θήβη  
 ἀνδράσιw Ἀργείοισιν ὑπότηροπον ἤμαρ ὀλέσσει.

Ἄγλαος εἰσθήκει χρησμηγόρος, ὅντινα φασὶν  
 μαντιπόλου γενετῆρα θεοφραδεος Πολυείδου·  
 εὐπετάλῳ δὲ κόμας ἑσταμμένος ἔπρεπε δάφνῃ. 265

Εἶδον ἀκερσεκόμενην Ἑκατον θεόν, εἶδον ἀοιδῆς  
 κοίρανον, ἀδμήτοισι κεκασμένον ἄνθεσι χαίτην·  
 εἶχε γὰρ ἀμφοτέρουσι κομῆς μεμερισμένον ὥμοις  
 βόστρυχον αὐτοέλικτον· ἔλασσε δὲ μαντὶν ὀπωπὴν,  
 οἷά τε μαντοσύνη μεροπήϊα πῆματα λύων. 270

## CHRISTODORUS OF THEBES IN EGYPT

### *Panthous, Thymoctes, Lampon, and Clyteus*

THERE WAS Panthous the Trojan senator, he had not yet ceased from menacing the safety of the Greeks. And Thymoctes the counsellor was thinking of some elaborate plan, plunged in the sea of silence. Verily he seemed to be yet meditating some design to help the Trojans. Lampon was like one vexed, for his mind had no more the power of giving birth to healing counsel to keep off from the sore-worn Trojans the wave of war that was to overwhelm them. Clyteus stood at a loss, his clasped hands heralding hidden trouble.

### *Isocrates*

HAIL, Isocrates, light of rhetoric! For thou adornest the bronze, seeming to be revealing some wise counsels even though thou art wrought of mute brass.

### *Amphiaras*

AMPHIARAUS, his fiery hair crowned with laurel, was sighing, nursing on a secret sorrow, foreseeing that Thebes, founded where lay the heifer, shall be the death of the Argives' home-coming.

### *Aglaüs*

THE prophet Aglaüs stood there, who, they say, was the father of the inspired seer Polydus: he was crowned with leafy laurel.

### *Apollo*

THERE I saw the far-shooter with unshorn hair, I saw the lord of song, his head adorned with locks that bloomed in freedom: for a naturally-curling tress hung on each shoulder. He rolled his prophetic eyes as if he were freeing men from trouble by his oracular power.



Γυμνὸς δ' ὀβριμόθυμος ἦν Τελαμώνιος Αἴας,  
μήπω πρῶτον ἰούλον ἔχων· ἐκέκαστο δὲ μορφῆς  
ἄνθεσι πατρῴης· πλοκαμούς δ' ἐσφυγγετο μήτρῃ·  
οὐ γὰρ ἦν τρυφίλειαν ἔχων, οὐκ ἔγχος ἐλίσσων,  
οὐ σάκος ἐκταβυειαν ἐπωμαδον, ἀλλὰ τοκίης  
βαρσαλεην ἀνεφαίνεν ἰγηνωριην Ἑλεμῶνος.

275

Ἴστατο Λαρπηδίων, Λυκίων πρόμας· ἡγορή μὲν  
φρικτὸς ἦν· ἀπαλοῖς δὲ νωοτρεφεσσιν ἰούλοις  
οἶνοπος ἄκρα χάρασσε γενειῶδος· ἀμφὶ δὲ χαίταις  
εἶχε κύρυν· γυμνὸς μὲν ἦν δέμας, ἀλλ' ἐνὶ μορφῇ  
σπέρμα Διὸς σημαίνει· ἀπ' ἀμφυτερῆς γὰρ ὀπωπῆς  
μαρμαρυγίῃ ἰπέπεμπεν ἑλευθερίου γενετῆρος.

281

Καὶ τρίτος εὐχαίτης τριποδηλάτος ἦεν Ἀπόλλων,  
καλὸς ἰδεῖν· πλόκαμος γὰρ ἔλιξ ἐπιδέδρομεν ὤμοις  
ἀμφοτεροῖς· ἐρατὴ δὲ θεοῦ διεφαίνετο μορφή,  
χαλκῷ κόσμον ἄγουσα· θεὸς δ' ἐτίταινε ὀπωπὴν,  
οἷα τε μαντιπόλοισιν ἐπὶ τριποδεσσι δοκεύων.

285

Καὶ τριτάτην θύμβησα πάλιν χρυσὴν Ἀφροδίτην,  
φαρεὶ κόλπον ἔχουσαν ἐπίσκιον· ἀμφὶ δὲ μαζοῖς  
κεστὸς ἔλιξ κεχιλαστα, χάρις δ' ἐνένηχετο κεστῷ.

290

Αἰχμητῆς δ' ἀνίουλος ἐλάμπετο διὸς Ἀχιλλεύς,  
γυμνὸς ἔων σαγεων· ἔδοκευε μὲν ἔγχος ἐλίσσειν  
δεξιτερῇ, σκαιῇ δὲ σάκος χαλκείον αἰρεῖν,  
σχηματὶ τεχνηέντι· μοθον δ' ἀπέπεμπεν ἀπειλὴν  
θάρσει τολμῇεντι τεθηγμένος· αἱ γὰρ ὀπωπῆαι  
γυήσιον ἦθος ἔφαινον ἀρηίου Αἰακιδάων.

295

## CHRISTODORUS, OF THEBES IN EGYPT

### *Ajax*

ALL naked was stout-hearted Telamonian Ajax, beardless as yet, the bloom of his native beauty all his ornament, his hair was bound with a diadem, for he wore not his helmet, and wielded no sword, nor was his seven-hidc shield on his shoulders, but he exhibited the dauntless valour of his father Telamon.

### *Sarpedon*

THERE stood Sarpedon, the Lycian leader, terrible was he in his might; his chin was just marked with tender down at the point. Over his hair he wore a helmet. He was nude, but his beauty indicated the parentage of Zeus, for from his eyes shone the light of a noble sire.

### *Apollo*

NEXT was a third Apollo, the fair-haired speaker from the tripod, beautiful to see, for his curls fell over both his shoulders, and the lovely beauty of a god was manifest in him, adorning the bronze, his eyes were intent, as if he were gazing from his seat on the mantic tripod.

### *Aphrodite*

AND here was a third Aphrodite to marvel at, her bosom draped on her breasts rested the twisted cestus, and in it beauty swam.

### *Achilles*

DIVINE Achilles was beardless and not clothed in armour, but the artist had given him the gesture of brandishing a spear in his right hand and of holding a shield in his left. Whetted by daring courage he seemed to be scattering the threatening cloud of battle, for his eyes shone with the genuine light of a son of Aeacus.

Ἦν δὲ καὶ Ἰρμείας χρυσόρραπις· ἰστάμενος δὲ  
 δεξιτερῇ πτερόειτος ἀνείρνε δεσμὰ πεδίλου,  
 εἰς ὁδὸν αἶξαι λελημένος· εἶχε γὰρ ἤδη  
 δεξιὸν ὀκλάζοντα θοὺν πόδα, τῷ ἐπὶ λαιῇν  
 χεῖρα ταθείς ἀνέπεμπεν εἰς αἰθέρα κύκλον ὀπωπῆς.  
 οἷά τι πατρὸς ἀνακτος ἐπιτρωπῶντος ἀκούων.

309

Καὶ νεορῆς ἀφθεγκτα Λατινίδος ὄργια Μούσης  
 ἄζετο παπταίνων Ἀποληῖος, ὅτινα μύστην  
 Λύσονις ἱρρητοῦ σοφίης ἐθρεψατο Σειρήν.

308

Φοῖβον δ' οὐρεσίφοιτος ὁμογυῖος ἴστατο κοῖρῃ  
 Ἄρτεμις, ἀλλ' οὐ τόξον ἐκηβόλον, οὐδὲ φαρέτρην  
 ἰσοδόκην ἀνέχουσα κατωμαδὸν ἦν δ' ἐπὶ γυναικῶν  
 παρθένιον λεγνῶτον ἀναζωσθεῖσα χιτῶνα,  
 καὶ τριχὸς ἀκρήδεμνον ἰνιεμένη πλόκοι αὔραις.

310

Ἐμφρονα χαλκὸν Ὀμηρος ἰδεῖνεν, οὔτε μενοινῆς  
 ἄμμορον, οὔτε νόου κεχρημένον, ἀλλ' ἄρα μούνης  
 φωνῆς ἀμβροσίης, ἀνεφαινε δὲ θυιάδα τέχνην.  
 ἥ καὶ χαλκὸν ἔχευεν ὁμῇ θεὸς εἶδει μορφῆς·  
 οὐ γὰρ ἐγὼ κατὰ θυμὸν ὁτομαι ὅττι μιν ἀνὴρ  
 ἐργασπῶνος χάλκευσε παρ' ἐσχαρεῶνι θαάσσω,ν,  
 ἀλλ' αὐτὴ πολύμητις ἀνέπλασε χερσὶν Ἀθηνη  
 εἶδος ἐπισταμένη τοπερ ᾧκεεν· ἐν γὰρ Ὀμήρῳ  
 αὐτὴ ναιετάουσα σοφὴν ἐφθέγγετο μολπὴν.  
 σύννομος Ἀπόλλωνι πατήρ ἐμός, ἰσόθεος φῶς  
 ἴστατο θεὸς Ὀμηρος· ἔικτο μὲν ἀνδρὶ νοῆσαι  
 γηραλέφ'· τὸ δὲ γήρας ἔην γλυκύ· τοῦτο γὰρ αὐτῷ

311

312

## CHRISTODORUS OF THEBES IN EGYPT

### *Hermes*

THERE, too, was Hermes with his rod of gold. He was standing, but was tying with his right hand the lace of his winged shoe, eager to start on his way. His right leg was already bent, over it was extended his left hand and his face was upturned to the sky, as if he were listening to the orders of his father.<sup>1</sup>

### *Apuleius*

APULEIUS was seated considering the unuttered secrets of the Latin intellectual Muse. Him the Italian Siren nourished, a devotee of ineffable wisdom.

### *Artemis*

THERE stood maiden Artemis, the sister of Phoebus, who haunts the mountains: but she carried no bow, no quiver on her back. She had girt up to her knees her maiden tunic with its rich border, and her unhooded hair floated loose in the wind.

### *Homer*

HOMER's statue seemed alive, not lacking thought and intellect, but only it would seem his ambrosial voice; the poetic frenzy was revealed in him. Verily some god cast the bronze and wrought this portrait, for I do not believe that any man seated by the forge was its smith, but that wise Athene herself wrought it with her hands, knowing the form which she once inhabited; for she herself dwelt in Homer and uttered his skilled song. The companion of Apollo, my father, the godlike being, divine Homer stood there in the semblance of an old man, but his old age was sweet, and shed more grace on him.

See Romain, *Répertoire*, i. p. 167, 1, n. 3.



## CHRISTODORUS OF THERES IN EGYPT

He was endued with a reverend and kind bearing, and majesty shone forth from his form. His clustering grey hair, tossed back, trailed over his bent neck, and wandered loose about his ears, and he wore a broad beard, soft and round, for it was not pointed but hung down in all its breadth weaving an ornament for his naked bosom and his loveable face. His forehead was bare, and on it sat Temperance, the nurse of Youth. The discerning artist had made his eyebrows prominent, and not without reason, for his eyes were sightless. Yet to look at he was not like a blind man, for grace dwelt in his empty eyes. As I think, the artist made him so, that it might be evident to all that he bore the extinguishable light of wisdom in his heart. His two cheeks were somewhat fallen in owing to the action of wrinkling old but on them sat innate Maturity the fellow of the Graces, and a Pierian bee wandered round his divine mouth, producing a dripping honey-comb. With both his hands he rested on a staff, even as when alive, and had bent his right ear to listen, it seemed, to Apollo or one of the Muses hard by. He looked like one in thought, his mind carried hither and thither from the sanctuary of contemplation, as he wove some martial lay of the Pierian Siren.

### *Pherecydes*

PHEREKYDES of Syra stood there resplendent with holiness. Plying the holy compasses of wisdom, he was gazing at the heavens, his eyes turned upwards.

Καὶ σοφὸς Ἡρακλείτος ἦν, θεοείκελος ἀνὴρ,  
 ἔνθεον ἀρχαίης Ἐφέσου κλέος, ὃς ποτε μῦθος  
 ἀνδρομένης ἐκλαμιν ἀνίλκιδας ἔργα γενέθλης.

335

Καὶ τύπος ἄβρὸς ἔλαμπεν ἀριστογούσι Κρατίνου,  
 ὃς ποτε δημοβόροισι πολισσούχοισιν Ἴώνων  
 θυμοδακεῖς ἐθώσεν ἀκουτιστῆρας ἱίμβους,  
 κῶμον ἡέξησας, φιλοπαίγμονος ἔργον ἰοιδῆς.

340

Εἰστήκει δὲ Μένανδρος, ὃς εὐπύργοισιν Ἀθήναι  
 ὀπλοτέρου κῶμοιο σέλασφόρος ἔπρεπεν ἄστηρ·  
 πολλάων γὰρ ἔρωτας ἀνέπλασε παρθενικίων,  
 καὶ Χαρίτων θερύποντας ἐγείνατο παῖδας ἰάμβους,  
 ἄρπαγας οἰστρήντας ἀδυνάτωι κορείης,  
 μίξας σεμνὸν ἔρωτι μελίφρονος ἄνθος ἰοιδῆς.

350

Ἀμφιτρύων δ' ἥστραπτεν, ἀπειρογάμφ' τρίχα δάφνη  
 στεφάμενος· πᾶσιν μὲν εὖσκοπος εἶδετο μάντις·  
 ἀλλ' οὐ μάντις ἦν· Ταφίης δ' ἐπὶ σήματι νίκης  
 στέμμα πολυστρέπτοις ἐπάρμενον εἶχεν ἐβείρας,  
 Ἀλκμήνης μενέχαρμος ἀριστοτόκου παρακοίτης.

870

Θουκυδίδης δ' ἐλέλεξεν ἐὼν νόον· ἦν δὲ νοῆσαι  
 οἰά περ ἱστορίης δημηγόρον ἦθος ὑφαίνων·  
 δεξιτερὴν γὰρ ἀνέσχε' μετάρσιον, ὥς πρὶν αἰδῶν  
 Σπάρτης πικρὸν ἄρῃα καὶ αὐτῶν Κεκροπιδῶν,  
 Ἑλλάδος ἀμητῆρα πολυθρέπτοις τιθηνῆς.

875

## CHRISTODORUS OF THEBES IN EGYPT

### *Herachlus*

AND Herachlus the sage was there, a god-like man, the inspired glory of ancient Ephesus, who once alone wept for the works of weak humanity

### *Cratinus*

AND there shone the delicate form of gifted Cratinus, who once sharpened the biting shafts of his iambs against the Athenian political leaders, devourers of the people. He brought sprightly comedy to greater perfection

### *Menander*

THERE stood Menander, at fair-towered Athens, the bright star of the later comedy. Many loves of virgins did he invent, and produced iambs which were servants of the Graces, and furious ravishers of unwedded maidenhoods, mixing as he did with love the graver flower of his honeyed song.

### *Amphitryon*

AMPHITRYON glittered there, his hair crowned with virginal laurel. In all he looked like a clear-seeing prophet, yet he was no prophet, but being the martial spouse of Alcmena, mother of a great son, he had set the crown on his pleated tresses to signify his victory over the Taphians.

### *Thucydides*

THUCYDIDES was wielding his intellect, weaving, as it seemed, one of the speeches of his history. His right hand was raised to signify that he once sang the bitter struggle of Sparta and Athens, that cut down so many of the sons of populous Greece.



Οἷδ' Ἰλικάρνησός με παρέδραμε θέσπις ἀηδων,  
 Ἡροδοτος πολὺιδρις, ὃς ὠγυγίῳ κλέα φωτῶν,  
 ὅσσα περ ἠπείρων δυὰς ἤγαγεν, ὅσσα περ αἰὼν  
 ἔδρακεν ἐρπύζων, ἐνάταις ἀνεθήκατο λIOUSΑΙΣ,  
 μίξας εὐεπίησιν Ἰωνίδος ἄνθεα φωνῆς

380

Γῆβης δ' Ὀγυγίης Ἰλίκωνιος ἴστατο κύκνος,  
 Πίνδαρος ἱμερόφρων, ὃν ἀργυρότοξος Ἀπόλλων  
 ἔτρεφε Βοιωτοῖο παρὰ σκοπιῶν Ἰλίκῳνος,  
 καὶ μέλος ἁρμονίης ἐδιδάξατο· τυκτομένου γὰρ  
 ἔζομεναι λιγυροῖσιν ἐπὶ στομάτεσσι μέλισσαι  
 κηρὸν ἀνεπλάσσαντο, σοφῆς ἐπιμύρτυρα μολπῆς.

385

Ξεινοφῶν δ' ἥστραπτε, φαρύσπιδος ἄστος Ἀθήνης,  
 ὃς πρὶν Ἀχαιμενίδαο μένος Κυροῖο λιγαίνων,  
 εἶπετο φωνηεντι Πλατωνίδος ἠθεῖ Μούσης,  
 ἱστορίης φιλιέθλου ἱριστώδινος ὀπωρῆν  
 συγκεράσας ραθάμυξι φιλαγρύπνοιο μελίσσης.

390

Ἰστατο δ' Ἀλκμῶν κεκλημένος οὖνομα μίντις·  
 ἀλλ' οἱ μάντις ἔην ὁ βοωμενος, σὺ δ' ἐπὶ χαίτης  
 δάφνης εἶχε κόρυμβον· ἐγὼ δ' Ἀλκμῶνα δοκεύω,  
 ὃς πρὶν εὐφθογγιοῖο λύρης ἠσκήσατο τέχνην,  
 Δώριον εὐκελάδοισι μέλος χορδῇσιν ὑφαίνων.

395

Καὶ πρόμος εὐκαμάτων Πομπήϊος Ἀύσανιων,  
 παιδρὸν ἰσαυροφονων κειμήλιον ἠνορεῖων,  
 στειβομένας ὑπὸ ποσσὶν Ἰσαυρίδας εἶχε μαχαίρας,

400

## CHRISTODORUS OF THEBES IN EGYPT

### *Herodotus*

NOR did I fail to notice the divine nightingale of Halicarnassus, learned Herodotus, who dedicated to the nine Muses, intermingling in his eloquence the flowers of Ionic speech, all the exploits of men of old that two continents produced, all that creeping Time witnessed.

### *Pindar*

THENCE stood the Heliconian swan of ancient Thebes, sweet-voiced Pindar, whom silver-jowled Apollo nurtured by the peak of Boeotian Helicon, and taught him music, for at his birth bees settled on his melodious mouth and made a honey-comb testifying to his skill in song.

### *Xenophon*

XENOPHON stood there shining bright, the citizen of Athena who wields the shield, he who once proclaiming the night of Cyrus the Achæmenid, followed the sonorous genius of Plato's Muse, mixing the fruit rich in exploits of History, mother of noble deeds, with the drops of the maustrious bee.

### *Alcæon, or Alcman*

THENCE stood one named Alcæon the prophet, but he was not the famous prophet, nor wore the laurel berries on his hair. I conjecture he was Alcman, who formerly practised the lyric art, weaving a Doric song on his sweet-toned strings.

### *Pompey*

POMPEY, the leader of the successful Romans in their campaign against the Isaurians, was treading under foot the Isaurian swords, signifying that he

# GREEK ANTHOLOGY

σημαίνων ὅτι δοῦλον ὑπὸ ζυγὸν αὐχένα Ταύρου  
εἵρυσεν, ἀρρήκτῳ πεπεδημένον ἄμματι Νίκης.  
κεῖνος ἄνθρωπος, ὃς πᾶσιν ἔην φιας, ὃς βασιλῆος  
ἡγαθέην ἐφύτευσεν Ἀναστασίῳ γενεθλήν.  
τοῦτο δὲ πᾶσιν ἔδειξεν ἐμὸς σκηπτοῦχος ἀμύμων,  
δηώσας σακέσσω Ἰσλαυρίδος ἔθνεα γαίης.

405

"Ἰστατο δ' ἄλλος" Ὀμηρος, ὃν οὐ πρόμον εὐεπιάων  
θέσκελου υἱά Μέλητος εὐρρείοντος ὁῖω,  
ἀλλ' ὃν Θρηίκησι παρ' ἥοσι γείνατο μήτηρ  
Μοιρῶν κυδαλίμη Βυζαντιάς, ἣν ἔτι παιδὸν ἦν  
ἔτρεφον εὐεπίης ἡρωίδος ἰδμονα Μοῦσαι  
κεῖνος γὰρ τραγικῆς πινυτὴν ἡσκήσατο τέχνην,  
κοσμήσας ἐπέεσσιν ἔην Βυζαντίδα πάτρην.

410

Καὶ φίλος Ἀύσονίοισι λιγύθροος ἔπρεπε κύκνος  
πνείων εὐεπίης Βεργίλλιος, ὃν ποτε Ῥώμης  
Θυμβριάς ἄλλον Ὀμηρον ἀνέτρεφε πᾶτριος Ἠχώ.

415

## CHRISTODORUS OF THEBES IN EGYPT

had imposed on the neck of Taurus the yoke of bondage, and bound it with the strong chains of victory. He was the man who was a light to all and the father of the noble race of the Emperor Anastasius. This my excellent Emperor showed to all, himself vanquishing by his arms the inhabitants of Isauria.<sup>1</sup>

### *Homer*

A second Homer stood there, not I think the prince of epic song, the divine son of fair-flowing Meles, but one who by the shore of Thrace was the son of the famous Byzantine Moera, her whom the Muses nurtured and made skilful while yet a child in heroic verse. He himself practised the tragic art, adorning by his verses his city Byzantium.

### *Virgil*

And he stood forth—the clear-voiced swan dear to the Itanus, Virgil breathing eloquence, whom his native Echo of Tiber nourished to be another Homer.

<sup>1</sup> Who had been formerly overcome by Pompey.



## BOOK III

### THE CYZICENE EPIGRAMS

HERE we have the contemporary inscribed verses on a monument at Cyzicus erected by the brothers Attalus and Eumenes to the memory of their mother Apollonis, to whom they are known to have been deeply devoted. The reliefs represent examples of blind devotion to mythical history.

## Γ

## ΕΠΙΓΡΑΜΜΑΤΑ ΕΝ ΚΤΖΙΚΩ

Ἐν τῷ Κυζίκῳ εἰς τὸν ναὸν Ἀπολλωνίδος, τῆς μητρὸς Ἀττάλου καὶ Εὐμένους, Ἐπιγράμματα, ἃ εἰς τὰ στυλοπινάκια ἐγγράφητο, περιέχοντα ἀναγλύφους ἱστορίας, ὥς ὑποτίθεται.

1.—Εἰς Διόνυσον, Σεμέλην τὴν μητέρα εἰς οὐρανὸν ἀνάγοντα, προσηγυμένοι Ἑρμοῦ, Σατυρῶν δὲ καὶ Σιληνῶν μετὰ λαμπάδων προπεμπόντων αὐτοὺς.

Τάνδε Διὸς δμαθεῖσαν ἐν ὠδιεσσι κεραυνῷ,  
καλλίκομον Κάδμον παῖδα καὶ Ἀρμονίης,  
ματέρα θυρσοχαρῆς ἀνάγει γόνος ἐξ Ἀχέροντος,  
τὰν ἄθεον Πενθέως ἔβριν ἀμειβόμενος.

2.—Ὁ Β κίων ἔχει Τηλέφον ἀνεγνωρισμένον τῇ ἑαυτοῦ μητρὶ.  
Τὸν βαθὺν Ἀρκαδίης προλιπὼν πάτον εἵνεκα ματρὸς  
Αὔγης, τὰσδ' ἐπέβην γὰρ Τεῦθραντιίδος,  
Τηλέφος, Ἡρακλέους φίλος γόνος αὐτός ὑπάρχων,  
ὅφρα μιν ἀψ' ἀγάγω ἐς πέδον Ἀρκαδίης.

3.—Ὁ Γ ἔχει τυφλονόμενον Φοῖνικα ὑπὸ πατρὸς Ἀμύντορος, καὶ κωλύουσιν Ἀλκιμέδην τὸν οἰκεῖον ἄνδρα.

Ἀλκιμέδῃ ξύνεινον Ἀμύντορα παιδὸς ἐρύκει,  
Φοῖνικος δ' ἐθέλει παῦσαι χόλον γενέταν,

## BOOK III

### THE CYZICENE EPIGRAMS

In the temple at Cyzicus of Apollonia, the mother of Attalus and Eumenes, inscribed on the tablets of the columns, which contained scenes in relief, as follows. —

- 1.—*On Dionysus conducting his mother Semele to Heaven, preceded by Hermes, Satyrs, and Sileni escorting them with Torches.*

THE fair-haired daughter of Cadmus and Harmonia, slain in childbirth by the bolt of Zeus, is being led up from Acheron by her son Dionysus, the thyrsus-lover, who avengeth the godless insolence of Pentheus.

- 2.—*Telephus recognised by his Mother*

LEAVING the valleys of Arcadia because of my mother Auge, I Telephus, myself the dear son of Hercules, set foot on this Teuthranian land, that I might bring her back to Arcadia.

- 3.—*Phoenix blinded by his father Amyntor, whom his own wife Alcimedea attempts to restrain.*

ALCIMEDA is holding back her husband Amyntor from their son Phoenix, wishing to appease his



ὅττι περ ἤχθετο πατρὶ σαόφρονος εἵνεκα μητρός,  
παλλακίδος δούλης λέκτρα προσιεμένῃ·  
κεῖνος δ' αὖ δολίοις ψιθυρίσμασιν ἤχθετο κούρῃ, 5  
ἔγχε δ' ἐς ὀφθαλμούς λαμπάδα παιδολεΐν.

4 —'Ο Δ ἔχει Πολυμήδην καὶ Κλυτίον τοὺς υἱοὺς Φινέως  
τοῦ Θρακός, οὔτινες τὴν Φρυγίαν γυναῖκα τοῦ πατρὸς  
ἐφάνευσαν, ὅτι τῇ μητρὶ αἰτῶν Κλειοπάτρῃ αὐτὴν  
ἐπεισῆγεν.

Μητρυιὰν Κλυτίος καὶ κλυττοῦρος Πολυμήδης  
κτείνουσι Φρυγίην, ματρός ὑπὲρ σφετέρας.  
Κλειοπάτρῃ δ' ἐπὶ τοῖσιν ἀγάλλεται, ἥ πρὶν ἐπεῖδεν  
τὰν Φινέως γαμετὰν δαμναμένην ὁσίως.

5. 'Ο Ε ἔχει Κρεσφόντην ἀναιρούντα Πολυφόντην τοῦ  
πατρὸς τὸν φονέα· ἔστι δὲ καὶ Μερυπη βιάκτρον κατ-  
έχουσα καὶ συνεργοῦσα τῷ νύμφῃ πρὸς τὴν τοῦ ἀνδρὸς  
ἐκδημίαν.

Κρεσφόντου γενέτην πέφνες τὸ πάρος, Πολυφόντα,  
κουριδίης ἀλόχου λέκτρα θέλων μιάναι·  
ὃψὲ δέ σοι πάις ἦκε φονεὺς γενέτη προσαμύνων,  
καί σε κατακτείνει ματρός ὑπὲρ Μερύπης.  
τοῦνεκα καὶ δορυ πῆξε μεταφρένῃ, ἡ δ' ἐπαριγχεῖ, 5  
βριθὺ κατὰ κροτάφῳ βιάκτρον ἐρειδομένα.

6 —'Ο ς ἔχει Πυθῶνα ὑπὸ Ἀπόλλωνος καὶ Ἀρτέμιδος  
ἀναιρούμενον, καθότι τὴν Ἀητώ πορευομένην εἰς Δελφοὺς  
ἐπὶ τὸ κατασχεῖν [τὸ] μαντείων ἐπιφανεῖς διεκώλυεν.

Γηγενέα Πυθῶνα, μεμιγμένον ἔρπατ' ὀλκοῖς,  
ἐκνεύει Λατώ, πάγχυν μυσαττομένη

## THE CYZICENE EPIGRAMS

father's wrath. He quarrelled with his father for his virtuous mother's sake, because he desired to lie with a slave concubine. His father, listening to crafty whispered slander, was wroth with the young man, and approached him with a torch to burn out his eyes.

4.—*Polymedes and Clytus, the sons of Phineus the Thracian, who slew their father's Phrygian wife, because he took her to wife while still married to their mother Cleopatra.*

CLYTUS and Polymedes, renowned for wisdom, are slaying their Phrygian stepmother for their own mother's sake. Cleopatra therefore is glad of heart, having seen the wife of Phineus justly slain.

5.—*Cresphontes is killing Polyphontes, the slayer of his father; Merope is there holding a staff and helping her son to slay him.*

THOU didst formerly slay, O Polyphontes, the father of Cresphontes, desiring to defile the bed of his wedded wife. And long after came his son to avenge his father's murder, and slew thee for the sake of his mother Merope. Therefore hath he planted his spear in thy back, and she is helping, striking thee on the forehead with a heavy staff.

6.—*The Pytho slain by Apollo and Artemis, because it appeared and prevented Leto from approaching the oracle at Delphi which she went to occupy.*

LETO in utter loathing is turning away from the earthborn Pytho, a creeping thing, all confusedly

σκυλῶν γὰρ θβέλει πιτυτὰν θεὸν· ἀλλί γε τόξῳ  
 θῆρα καθαιμασσαι Φοῖβος ἀπὸ σκοπιῆς  
 Δελφῶν δ' αὖ θησει τρίπον ἐνθεον ἐκ δ' ὄδ' ὀδόντων  
 πικρὸν ἀποπνεύσει ῥοίζον ὄδυρομενος.

7.—Ὁ Ζ ἔχει περὶ τὰ ἀρετῆς μέρη, Ἀμφίποτος καὶ Ζῆθος  
 ἱστορίαν· προσεσπασταίς ταινῇ τῇ Διῶν, ὅτι τῇ  
 μητρὶ αὐτῶν Ἀντιόπῃ, διὰ τὴν φθορὰν Λυκῶ ἀνδρὶ  
 αὐτῆς ὑπο Νυκτεῖα τοῦ πατρὸς αὐτῆς < παραδοθεῖσαν >,   
 ὡρῇ ζηλοτυπῇ ἐνοχθεῖσα, ὑμετρῶς ἐπιμνησάτα.

Ἀμφίον καὶ Ζῆθε, Διοι σκυλακτύματα, Δίωπῃ  
 κτενῶνται τανδ' ὀλέτιν ματερος Ἀντιόπας,  
 δεσμον ἦν πυρος εἶχε διὰ ζηλημονα μῆνιν  
 νῦν δ' ἰκέτις αὐτῇ λισσέτ' ὄδυρομένη.  
 ᾧ γε καὶ ἐκ ταυροιο καθάπτετο διπλακα σειρήν,  
 ὄφρα δαμας σურῇ τῆσδε κατὰ ξυλοχου.

8.—Ἐν τῇ Η ἡ τοῦ Ὀδυσσεύος νενομαινεῖα καθίσταται  
 τῇ ἰδίᾳ μητρὶ Ἀντιόπῃ περὶ τῶν κατὰ τὸν αἶμα  
 ἀνακρινῶν.

Μᾶτερ Ὀδυσσεύος πιτυτόφρονος Ἀντιόπει,  
 ζῶσα μὲν εἰς Ἰθυκὴν οὐχ ὑπέδεξο παιν  
 ἄλλα σε νῦν Ἀχεροντος ἐπὶ ρηγμῖσι γαγῶσαν  
 θαμβεῖ, ἀνὰ γλυκερὰν ματέρα δερκόμενος.

9.—Ἐν τῇ Θ Περίαι καὶ Νηλεΐς ἐντελέξινται, οἱ Πάρι  
 ζῶντες παῖδες, ἐκ δεσμῶν τῇ ἰατρῶν μητρὶ βυμνῶνται ἦν  
 πρῶτῃ ὁ πατὴρ μὲν Σαλμωνεὺς διὰ τὴν φθορὰν ἰδῶσαν  
 ἡ δὲ μητέρα αὐτῇ Σιδηρῶ τὰς βασανὰς αὐτῇ ἐπετίωται.

Μὴ Τυρῶ τρυχοὶ σε περισπείρημα· Σιδηροῦς  
 Σαλμωνεὶ γενέτα τῷδ' ὑποπτησσομένη.

<sup>1</sup> Το παλαιὸν νενομαινεῖα ἰσχυρὸν συμπεριλαμβανόμενον ἐστὶν ἐν.

## THE CYZICENE EPIGRAMS

coiled, for it wishes to annoy the wise goddess but Phoebus, shooting from the height, lays it low in its blood. He shall make the Delphian tripod inspired, but the Pytho shall yield up its life with groans and bitter hisses.

### 7 — ON THE NORTH SIDE

*The story of Zethus and Amphion. They are tying Dirce to the bull, because instigated by jealousy she treated with excessive harshness their mother Antiope, whom her father, Lycus, owing to her seduction, abandoned to Lycus, Dirce's husband*

AMPHION and Zethus, sons of Zeus, slay this woman Dirce, the injurer of your mother Antiope, whom formerly she kept in prison owing to her jealous spite, but whom she now beseeches with tears. Attach her to the bull with a double rope, that it may drag her body through this tacket.

### 8.— *Ulysses in Hades questioning his mother Anticlea concerning affairs at home.*

ANTICLEA, mother of wise Ulysses, thou didst not live to receive thy son in Ithaca, but now he marvelleth, seeing thee, his sweet mother, on the shore of Acheron.

### 9.— *Peltas and Neleus, the sons of Poseidon, delivering from bonds their mother Tyro, whom her father Salmones imprisoned owing to her seduction, and whom her step-mother Sidero tortured.*

LET not the bonds of Sidero torment thee any longer, Tyro, crouching before this thy father,

οὐκέτι γὰρ δουλεύσει ἐν ἔρκεσιν, ἐγγυθὶ λεύσσει  
 Νηλεὺς καὶ Πηλεὺς τούσδε καθεζομένους

10. — Ἐν δὲ τῷ κατὰ διττὴν πληρῶ ἔστιν ἐν ἀρχῇ τοῦ  
 Ἰπτακὸς Εὐρύτου γεγλυμμένος καὶ θῆκε δὲ ἐγέννησεν  
 Ὑψιπύλη, ἀπαγνωρίζεται τῇ μητρὶ, καὶ τὴν χρυσὴν  
 δεικνύσας ἄμπυλον, ὅτι ἦν αὐτῇ τοῦ γένους σιμ-  
 βολον, καὶ ῥωμντα αὐτὴν τῇ μητρὶ τὸν Ἀρχιμόρον  
 θάνατον παρ' Εὐρυπύλῃ τιμωρίας.

Ἰβείην, Θοαν, Βάκχοιο φυτὸν τόδε ματὲρ γὰρ σου  
 ῥύσῃ τοῦ θανάτου, οἴκετιν Ὑψιπύλαν·  
 ἃ τὸν ἀπ' Εὐρυπύλλας ἔτλη χολαν, ὅμοις τῷ φοῦθα  
 ἰδρὸς ὁ γαγενέας ὤλεσεν Ἀρχιμόρον.  
 στεῖχε δὲ καὶ σὺ λιπὼν Ἀσωπιῶος Εὐνοῦ τρούραν, δ  
 γενομένην ἄξων Λήμνον ἐς ἡγαθεην.

11. — Ἐν τῷ 1A Πολυδάκτῃ δὲ Σιριφῶν βασιλεὺς ἀπολι-  
 θοῦντος ἐπὶ Περσεύς τῇ τῆς Γοργόνος κεφαλῇ, διὰ  
 τὴν τῆς μητρὸς αὐτοῦ γάμον ἐπειμύει τοῦτον ἐπὶ τῇ  
 τῆς Γοργόνος κεφαλῇ, καὶ ἐν καθ' ἑτέρου θανάτου  
 ἔπειτοι γενομένην αὐτὸς αὐτὸς κατὰ τὴν προνοίαν τῆς  
 Δίας ἰδέσθαι.

Ἐτλη καὶ σὺ λήχῃ Δαναῆς, Πολυδάκτα, μαιίνων,  
 δυσφύμοις εἰναῖς τοῦ Δι' ἀμειψαμένος·  
 ἀνθ' ὧν ὀφθαλμοὶ ἔλυσεν τὰ Γοργόνος ἐνθαδὲ Περσεύς,  
 γυνὴ λιθουργῆσας, ματρὶ χαρίζομένης

12. — Ἐν τῷ 1B Ἰξίον Φορβαντα καὶ Πολυμήλον  
 ἀναιρῶν διὰ τὸν εἰς τὴν μητέρα τὴν Ἰδίαν Μεγαρὰ  
 γεγενημένον φόνον, μηδικοτερον γὰρ αὐτῶν προκλη-  
 μενὴ γῆμαι, ἀγανακτοῦσιν ἐπὶ τοῦτο ἔφορτσαν.

Φόρβαν καὶ Πολυμήλον δὲ Ἰξίων βάλε γαίῃ,  
 ποικίλ' αὖτ' Ἰδίαν ματρός ἀμυνομένης

## THE CYZICENE EPIGRAMS

Salmones, for he shall not keep thee in bondage longer, now he sees Neleus and Pelias approach to restrain him.

### 10.—ON THE WEST SIDE

*The recognition of Eunous and Thous, the children of Hypsipyle, by their mother. They are showing her the golden vase the token of their birth, and saving her from her punishment at the hands of Eurydice for the death of Archemorus.*

Now, Thous, thy parent of Bacchus, for so shalt thou save from death thy mother, the slave Hypsipyle, who suffered from the wrath of Eurydice, since the earth-born snake slew Archemorus. And go thou too, Eunous, leaving the borders of the Asopian land, to take thy mother to pleasant Lemnos.

11 — *Polydectes the King of Seraphia being turned into stone by Perseus with the Gorgon's head. He had sent Perseus to seek this in order to marry his mother, and the death he had designed for another he suffered himself by the providence of Justice.*

Thou didst dare, Polydectes, to defile the bed of Danaë, succeeding Zeus in unholy wedlock. Therefore, Perseus here uncovered the Gorgon's eyes and made thy limbo stone, to do pleasure to his mother.

12 — *Ixon killing Phorbas and Polymelus, for their murder of his mother Megara. They slew her out of anger, because she would not consent to marry either of them.*

Ixon, whom you see, laid low Phorbas and Polymelus, taking vengeance on them for their vengeance on his mother.

# GREEK ANTHOLOGY

13. —Ὁ δὲ ἸΓ Ἡρακλεῖα ἄγοντα τὴν μητέρα αὐτοῦ Ἀλκμήνην εἰς τὸ Ἠλείσιον πεδῖον, συνοικίζοντα αὐτὴν Ῥαδαμάνθυϊ, αὐτὸν δὲ εἰς θεοὺς δῆθεν ἐγκρινόμενον.

Ἀλκίδας ο θρασυς Ῥαδαμάνθυι ματέρα τάνδε,  
Ἀλκμήναν, ὅσιον πρὸς λέχος ἐξεδοτο.

14. Ἐν δὲ τῷ ΙΔ Τυτῶς ὑπὸ Ἀκύλλωνος καὶ Ἀρτίμιδος τοξενόμενος, ἐπιδη τὴν μητέρα αὐτῶν Λητῶ ἐτόλμησεν ὑβρίσσει.

Μίργε καὶ ἰφροσυνῇ μεμεθυσμένη, τιπτε βίαιων  
εἰς εὐλᾶς ἐτράπηγ τᾶς Διὸς εὐνέτιδος,  
ὅς σε δὴ αἵματι φύρσε κατ᾽ ἄξια, θηρσί δὲ βορρὰν  
καὶ πτανοῖς ἐπὶ γῇ εἶασε νῦν οσίων

15.—Ἐν δὲ τῷ ΙΕ Βελλεροφόντης ὑπὸ τοῦ παιδὸς Γλαύκου σωζόμενος, ἥνικα κατενεχθεὶς ἀπὸ τοῦ Πηγᾶσου εἰς τὸ Ἀλφειὸν πεδῖον, ἐμελλεν ὑπὸ Μεγαπένθους τοῦ Προΐτου φονεύεσθαι.

Οὐκέτι Προϊτιᾶδον φόνον ἔσχεθε Βελλεροφόντης,  
οὐδ' ἐκ τοῦ πατρὸς<sup>1</sup> †τειρομένου θάνατον.  
Γλαῦκ' ἄκραντα †γένους<sup>1</sup> <δόλον> Ἰοβάτου δ'  
ὑπαλύξει,  
οὕτως γὰρ Μοιρῶν. ἐπέκλωσε λῖνα.  
καὶ σὺ πατρὸς φόνου αὐτὸς ἀπήλασας ἐγγύθεν  
ἐλθὼν,  
καὶ μύθων ἐσθλῶν μάρτυς ἐπεφρίσας.

<sup>1</sup> I write οὐδ' ἐκ τοῦ πατρὸς for τοῦδ' ἐκ τοῦ παιδὸς with Γλαῦκ' ἄκραντα †γένους for Γλαύκου κρανταγένους. The epigram how ever remains very corrupt and obscure.

## THE CYZICENE EPIGRAMS

13. *Heracles leading his mother Alcmena to the Elysian Plains to wed her to Rhadamanthys, and his own reception into the number of the gods.*

BOLD Heracles gave this his mother Alcmena in holy wedlock to Rhadamanthys.

14. *—Tityos shot down by Apollo and Artemis for daring to assault their mother Leto*

LUSTFUL and drunk with folly, why didst thou try to force the bride of Zeus, who now, as thou deservedst, bathed thee in blood and left thee righteously on the ground, food for beasts and birds.

- 15.—*Bellerophon saved by his son Glaucois, when having fallen from the back of Pegasus into the Aleran plain he was about to be killed by Megapenthes, the son of Proetus.*

No longer could Bellerophon stay the murderous hand of this son of Proetus, nor the death designed for him by his father. Glaucois, in vain thou fearest for him (?), he shall escape the plot of Iobates, for thus the Destinies decreed. Thyself, too, then didst shield thy father from death, standing near him, and wast an observant witness to the truth of the glorious story.



## GREEK ANTHOLOGY

16.—Κατὰ δὲ τὰς θύρας τοῦ ναοῦ προσιόντων ἐστὶν Αἰόλος καὶ Βοιωτός, Ποσειδῶνος παῖδες, βυόμενοι ἐκ δεσμῶν τὴν μητέρα Μελανίππην τῶν περικειμένων αὐτῇ διὰ τὴν φθορὰν ὑπὸ τοῦ πατρὸς αὐτῆς.

Αἰόλε καὶ Βοιωτέ, σοφὸν φιλομητορα μόχθου  
πρήξατε, μητέρ' ἔην βυόμενοι θανάτου·  
τοῦνεκα γὰρ καὶ <κάρτα> πεφηνατε ἄλκιμοι ἄνδρες,  
ὃς μὲν ἀπ' Αἰολίης, ὃς δ' ἀπὸ Βοιωτίης.

17.—Ἐν δὲ τῷ 17. Ἀναπὶς καὶ Ἀμφίνομος, οἱ ἐκραγαντων τῶν κατὰ Σικελίαν κρατήρων διὰ τοῦ πυρὸς αὐδὲν ἔτερον ἢ τοὺς ἑαυτῶν γονεῖς βασιτάσσωτες ἔσησαν.

Πυρὸς καὶ γαίης \* \* \*

18.—Ἐν δὲ τῷ 18. Κλέοβις ἐστὶ καὶ Βίτων, οἱ τὴν ἑαυτῶν μητέρα Κυδίππην ἱερωμένην ἐν Ἀργεὶ Ἦρας, αὐτοὶ ὑποσχάντες τοὺς αὐχένους τῷ ζυγῷ διὰ τὸ βραδύναι τὸ σκεῦος τῶν βοῶν, ἐκουργήσαι ἔποιησαν, καὶ ἡσθεῖσα, φασίν, ἐπὶ τούτῳ ἐκείνη ἠύξατο τῇ θεῷ εἴ τι ἐστὶ κάλλιστον ἐν ἀνθρώποις, τοῦτο τοῖς παισὶν αὐτῆς ὑπαντῆσαι καὶ τοῦτο αὐτῆς εὐξαμένης ἐκείνοι αὐτονηκτὶ θνήσκουσιν.

Οὐ ψευδὴς ὁδε μῦθος, ἀληθείη δὲ κέκασται,

Κυδίππης παίδων εὐσεβίης θ' ὁσις.

ἡδυχαρὴς γὰρ ἔην κόπος ἀνδράσι χ' ὥριος οὗτος,  
μητρὸς ἐπ' εὐσεβίῃ κλεινὸν ἔθεντο πόνον.

χαίρουτ' εἰν ἐνέροισιν ἐπ' εὐσεβίῃ κλυτοὶ ἄνδρες,  
καὶ τὸν ἀπ' αἰώνων μῦθον ἔχουτε μόνου.

## THE CYZICENE EPIGRAMS

- 16.—*At the door of the temple as we approach it are  
Aeolus and Boeotus, the sons of Poseidon, delivering  
their mother Melanippe from the fetters in which she  
was placed by her father owing to her seduction.*

Aeolus and Boeotus, a clever and pious task ye performed in saving your mother from death. Therefore ye were proved to be brave men, one of you from Aeolis, the other from Boeotia.

- 17.—*Anaps and Amphomus, who, on the occasion of  
the eruption in Sicily carried through the flames to  
safety their parents and nought else.*

The epigram has perished.

- 18.—*Cleobus and Biton, who enabled their mother  
Cydippe, the priestess of Hera in Argos, to sacrifice, by  
putting their own necks under the yoke, when the oxen  
delayed. They say she was so pleased that she prayed  
to Hera that the highest human happiness possible for  
man should befall her sons, thus she prayed, and that  
night they died.*

THIS story of Cydippe and her sons' piety is not false, but has the beauty of truth. A delightful labour and a reasonable for men was theirs, they undertook a glorious task out of piety to their mother. Rejoice even among the dead ye men famous for your piety and may you alone have age-long story

19.—Ἐν δὲ τῷ ΙΘ Ῥῆμος καὶ Ῥωμύλος ἐκ τῆς Ἀμολίου  
 κολάσεως βνόμενοι τὴν μητέρα Σερβιλίαν ὀνόματι  
 ταύτην γὰρ ὁ Ἄρης φθείρας ἐξ αὐτῆς ἐγέννησεν, καὶ  
 ἐκτεθωτας αὐτοὺς λυκαῖνα ἔθραψεν. Ἀνδρωθέντες οὖν  
 τὴν μητέρα τῶν δεσμῶν ἔλυσαν, Ῥωμὴν δὲ κτίσαντες  
 Νομήτορι τὴν βασιλείαν ἀπεκατέστησαν

Τόνδε σὺ μὲν παῖδωι κρύφειον γόνον Ἀρεῖ τικτεῖς,  
 Ῥῆμόν τε ξυνῶν καὶ Ῥωμύλον λεχέων,  
 θῆρ δὲ λυκαῖν' ἄνδρωσεν ὑπὸ σπήλυνγι τιθηνός,  
 οἳ σε δυσσηκέστων ἤρπασαν ἐκ καμίστων.

## THE CYZICENE EPIGRAMS

- 19.—*Romulus and Remus deliver their mother Servilia from the cruelty of Amulius. Mars had seduced her, and they were his children. They were exposed, and suckled by a wolf. When they came to man's estate, they delivered their mother from bondage. After founding Rome they re-established Numa in the kingdom.*

THOU didst bear secretly this offspring to Ares,  
Romulus and Remus, at one birth. A she-wolf  
brought them up in a cave, and they delivered thee  
by force from woe ill to cure.



BOOK IV

THE PROEMS OF THE DIFFERENT  
ANTHOLOGIES

Δ

ΤΑ ΠΡΟΟΙΜΙΑ ΤΩΝ ΔΙΑΦΟΡΩΝ  
ΑΝΘΟΔΟΓΙΩΝ

Ι — ΜΕΛΕΑΓΡΟΤ ΣΤΕΦΑΝΟΣ

Μοῦσα φίλα, τίνι τάνδε φερεῖς πύγκαρπον ᾠοιδίην,  
ἢ τίς ο καὶ τεύξας ὕμνοθετᾶν στέφανον,  
ἄνυσε μὲν Μελεαγρος, ἱριζάλα δὲ Διοκλεῖ  
μναμόσυνον ταῦταν ἐξεπώνησε χάριν,  
πολλὰ μὲν ἐμπλέξας Ἀνύτης κρινα, πολλὰ δὲ  
Μοιροῦς

λείρια, καὶ Σαπφοῦς βαιὰ μὲν, ἀλλὰ ῥόδα  
νάρκισσόν τε τορῶν Μελανιππίδου ἔγκυον ὕμνων,  
καὶ νέον οἰνάνθης κλῆμα Σιμωνίδεω  
σὺν δ' ἀναμῆξ πλέξας μυρόπνονον εὐάνθεμον ἱριν  
Νοσσιδος, ἧς δέλτοις κηρὸν ἔτηξεν Ἔρωι  
τῇ δ' ἅμα καὶ σάμψυχον ἀφ' ἡδυπνοοῖο Ῥιανοῦ,  
καὶ γλυκύν Ἠρίνης παρθενόχρωτα κρόκον,  
Ἀλκαίου τε λάληθρον ἐν ὕμνοπόλοις ὑίεινθον,  
καὶ Σαμίου δάφνης κλῶνα μελαμπέταλον  
ἐν δε Λεωνίδεω θαλεροῦς κισσοῖο κορύμβους,  
Μνασάλκου τε κόμας ὀξύτορου πίτυος  
βλαιοσὴν τε πλατάνιστον ἀπέθρισε Παμφίλου  
οἴμης,  
σύμπλεκτον καρύης ἔρνεσι Παγκράτεος,

## BOOK IV

### THE POEMS OF THE DIFFERENT ANTHOLOGISTS

#### 1 —THE STEPHANUS OF MELRAGER<sup>1</sup>

To whom, dear Muse, dost thou bring these varied fruits of song, or who was it who wrought this garland of poets? The work was Meleagers, and he laboured thereat to give it as a keepsake to glorious Diocles. Many lines of Anyte he inwove, and many of Moero, of Sappho few flowers, but they are roses, narcissus, too, heavy with the clear song of *Meianippides* and a young branch of the vine of Simonides, and therewith he wove in the sweet-scented lovely iris of Nossis, the wax for whose writing tablets Love himself melted, and with it marjoram from fragrant Raianus and Erinna's sweet crocus, maiden-hued, the hyacinth of Alcaeus, the vocal poets' flower, and a dark-leaved branch of Samius' laurel.

<sup>15</sup> He wove in too the luxuriant ivy-clusters of Leonidas and the sharp needles of Mnasalcas' pine, the deltoid<sup>2</sup> plane-leaves of the song of Pamphilus he plucked intangled with Pancrates' walnut branches,

<sup>1</sup> I print in italics the names of the poets, none of whose epigrams are preserved in the Anthology.

<sup>2</sup> The word means handy leggen, and I think refers to the shape of the leaves.



Τύμνω τ' εὐπέταλον λευκὴν, χλαῖρον τε σίσυμβρον  
 Νεικίον, Κυψήμιον τ' ἡμνυτροφὸν πιπρῶλον 20  
 ἐν δ' ἄρ' Ἀσμιγῆτον ἔσθ' μελαιν, ἠδὲ τε μύρταν  
 Καλλιμυχοὶ στυφελὸν μεττον καὶ μέλιτος,  
 λαχιδά τ' Ἐυφοριῶνας, ἰδ' ἐν Μουσαῖς κυκλιμένον,  
 ὃς Δίος ἐκ κούρων ἰσχυρὸν ἐπακρυμένην  
 τῆσι δ' ἅμ' Ἠγχιαιπποὶ ἐνέπλεκε μακρὰ Βυτρίν. ■  
 Πέρσου τ' εὐώδη σχοῖτον ἡμψαμένον,  
 σιν δ' ὅμα καὶ γλυκὺ μῆλον ἀπ' ἡκερμονων  
 Διοτίμου,  
 καὶ ροῆς αἴθη πρῶτα Νεσεκράτης,  
 σμυρναῖους τε κλαδοὺς Νικαιμῶν, ἠδὲ Φαένου  
 τερμινθόν. Γλυθρὴν τ' αὐχρῖδα Σιμμεν 20  
 ἐν δὲ καὶ ἐκ λειμῶνος ἡμνυτοῖο σελίνου  
 βαῖά διακνίζων ἀνθά Παρθενίδος,  
 λειψάνα τ' εὐκαρπεύοντα μελιστωμένον ἀπὸ Μου-  
 σείων,  
 ξανθοὺς ἐκ καλλιμῆ Βακχιλίδω σταχίνας  
 ἐν δ' ἄρ' Ἀνακρείοντα, το μὲν γλυκὺ καὶ το μέλισμα, 25  
 κιστάρους, εἰς δ' ἐλάγους ἀσπορὸν ἀνθέμιον  
 ἐν δὲ καὶ ἐκ φορβῆς σκολιότριχος ἀνθος ἀκάνθη  
 Ἀρχιλόχου, μικρὰς στρυγγας ἀπ' ὠκεανοῦ  
 τοῖς δ' ἅμ' Ἀλεξανδροῖο κίου ὄρητας ἐλαίης,  
 ἠδὲ Πολυκλείτου πορφυρετὴν κύκτον 30  
 ἐν δ' ἄρ' Ἀμαράκον ἦκε, Πολυστράτον, ἀνθος  
 αἰαδῶν,  
 φοινισσάν τε κήν κύκρον ἀπ' Ἀντιπάτρου  
 καὶ μὴν καὶ Σιρίας σταχυωτρίχα θηκάτο κυρδόν,  
 ὑμνοθετὴν, Ἑρμοῦ δωρὸν κειδομένον  
 ἐν δὲ Ποσειδῶν τε καὶ Ἡδύλον, ἄγρι' ἠρούρη, 35  
 Σικελίδω τ' ἀνέμοις ἀνθά φυόμενα.

## POEMS OF DIFFERENT ANTHOLOGIES

and the graceful poplar leaves of *Tymnus*, the green serpolet of *Nicias* and the spurge of *Euphemus* that grows on the sands. *Danagetus*, the dark violet, too, and the sweet myrtle of *Callimachus*, ever full of harsh honey and *Euphorion's* lychnis and the Muses cyclamen which takes its name from the twin sons of *Zeus*.

And with these he wove *Hegesippus' mænad* clusters and *Perseus' annuatic* rush, the sweet apple also from the boughs of *Diotimus* and the first flowers of *Menecrates' pomegranate*, branches of *Nicaenetus' myrrh*, and *Phaennus' terebinth*, and the tapering wild pear of *Simonides* and from the meadow where grows her perfect cress he plucked but a few blooms of *Parthenus* to inwreath with the yellow-eared corn gleaned from *Bacchylides*, fair fruit on which the honey of the Muses drops.

He plaited in too *Anacreon's* sweet lyric song, and a bloom that may not be sown in verse<sup>1</sup>, and the flower of *Archilochus' crisp-haired carduus*, a few drops from the ocean, and therewith young shoots of *Alexander's* olive and the blue corn-flower of *Polychus*, the anemone of *Polystrophus*, too, he wove, the poet's flower, and a fresh scarlet gopher from *Antipater*, and the Syrian spikenard of *Hermoclorus*, he added the wild field-flowers of *Pondippus* and *Hedylus*, and the anemones of *Sicelides*<sup>2</sup>, yes,

<sup>1</sup> i.e. *Dioscorides*.

<sup>2</sup> The name would not go into elegiac meter. We are left to guess what it was.

<sup>3</sup> A nickname given by Theocritus to *Asclepiades*.

καὶ μὴν καὶ χρυσεὸν αἶψά τοι θείοιο Πλάτωνος  
 κλῶνα, τὸν ἐξ ἀρετῆς παντοῖσι λαμπόμενον·  
 ἄστρον τ' ἰδρὶν Ἄρατον ὁμοῦ βάλεν, οὐρανομάκρως  
 φοινίκης κείρας πρωτογόνους ἔλικας,  
 λωτὸν τ' εὐχαίτην Χαιρήμονος ἐν φλογὶ μίξας  
 Φαιδιμον, Ἀνταγόρου τ' εὐστροφὸν ὄμμα βοός,  
 τὴν τε φιλικήν τε Θεοδώριδω νοθαλῇ  
 ἔρπυλλον, κυάμην τ' ἄνθεα Φανίαν,  
 ἄλλων τ' ἔρνεα πολλὰ κεογραφε τοῖς δ' ἄμα  
 Μούσῃς  
 καὶ σφετέρης ἔτι που πρῶϊμα λευκοῖα.  
 ἀλλὰ φίλοις μὲν ἐμοῖσι φέρω χερσὶν ἔστι δὲ μύσταις  
 κοινὸς ὁ τῶν Μουσέων ἡδυπαθὲς στέφανος

## 2 — ΦΙΛΙΠΠΟΥ ΣΤΕΦΑΝΟΣ

Ἄνθεα σοὶ ἔρψας Ἑλικώνια, καὶ κλυτοδένδρου  
 Πιερίης κείρας πρωτοφυτοὺς καλυκας,  
 καὶ σελίδος καρπὸς θερίσας σταχύν, ἀνταντὸν πλεξά  
 τοῖς Μελασγρείοις ὡς ἱκέλον στεφανοῖς.  
 ἀλλὰ παλαιότερων εἶδός κλέος, ἑσθλὰ Κάμιλλε,  
 γῆνι καὶ σπλοτέρων τὴν ὀλιγοστιχίην.  
 Ἀντιπατρός πρέψαι στεφανῷ σταχύν ὡς δὲ  
 κορυμβός  
 Κριναγοράς λάμψει δ' ὡς βοτρυς Ἀντίφιλος,  
 Τύλλιος ὡς μελὶ λωτὸν, ἀμάρακον ὡς Φιλόδημος  
 μύρτα δ' ὁ Παρμενίων ὡς ῥόδον Ἀντιφανῆς·  
 κισσὸς δ' Αὐτομέδων Ζωνᾶς κριναῖ· ὄρεϊ δὲ  
 Βιανῶν  
 Ἀντίγονος δ' ἑλᾶν, καὶ Διόδωρος Ἴων  
 Εὐθίων δαφνῇ, συνεπιπλεκτοὺς δὲ περισσοῖς  
 εἰκασὸν οἷς ἐθέλεις ἀνθεῖν ἄρτιφυτοῖς.

## POEMS OF DIFFERENT ANTHOLOGIES

verily, and the golden bough of Plato, ever divine,  
all asheen with virtue, and Aratus therewith did  
he set on, wise in starlore, cutting the first-born  
branches from a heaven-seeking palm, and the far-  
treased lotus of Chaereimon mingled with Phaedimus'  
phlox,<sup>4</sup> and Antagoras' sweetly turning oxeye, and  
*Theodoridas* new & flowered thyme that loveth wine,  
and the blossom of Parnas' bean and the newly  
written buds of many others, and with all these the  
still early white violets of his own Muse.

<sup>47</sup> To my friends I make the gift, but this sweet-  
voiced garland of the Muses is common to all the  
initiated.

### 2 -THE STEPHANUS OF PHILIPPLS

Plucking for thee flowers of Helicon and the first-  
born blooms of the famous Pierian forests, reaping  
the ears of a newer page, I have in my turn plucked  
a garland to be like that of Meleager. Thou knowest,  
excellent Camillus, the famous writers of old learn  
to know the less abundant verses of our younger  
ones. Antipater will beautify the garland like an  
ear of corn, Crinagoras like a cluster of ivy berries,  
Antipylus shall seem like a bunch of grapes, Tell us  
like me! and Philemenus like ananassa, Parmenon  
like myrtle and Antiphanes like a rose, Antimachos  
is ivy, Zonas a lily, Bionor oak-leaves, Antigonos  
olive leaves, and Diodoros a violet. You may com-  
pare Euenus to a laurel, and many others whom I  
have woven to what freshly flowered blooms you  
like.

Not the plant now called so its flower must have been  
same-coloured.

## Δ — ΑΓΑΘΙΟΤ ΣΥΝΑΛΑΣΤΙΚΟΤ ΑΣΙΑΝΟΤ ΜΤΡΙΝΑΙΟΤ

Σύλλογος τῶν ἐπισημασμένων ἀνταθίστα ἐν Κωνσταντίνῳ  
πολλοὶ πρὸς ἐκείνῳ δὲ ἀποφασίζοντες τῷ Κωνσταντίνῳ ὡς  
ἐν τοῖς φρονήμασι μετὰ τὰς ἀνταθίστας ἀποφασίζοντες τὰς αὐτῶν  
ἀποφασίζοντες γὰρ μετὰ τὰς ἀνταθίστας

Οἶμαι μὲν ὑμᾶς ὡς ἐπὶ ἐμπροσθεν ἡμῶν  
ἐκ τῆς τοσούτης τοῦ λόγου πάνθ' αὖτις  
ἐκ τῆς τοσούτης τοῦ λόγου πάνθ' αὖτις  
καὶ ἐκ τῆς τοσούτης τοῦ λόγου πάνθ' αὖτις  
λόγους γὰρ ἡμῶν πολλοὺς τελέω καὶ ποιεῖν  
πολλοὺς προθέτοντες παρρησίαν ἐν ὑμῶν,  
περιφρονέω πεῖθονσι τῶν εἰρησμάτων  
τις ἐκ τῶν ποιῶν μὴ τὰ προξενισμῶν  
οὕτως ἴσως συντελεσθῶν καμῶν  
ἢ καὶ προθέτοντες τῇ ὑποκειμένη ἐν τῇ μεσῇ,  
παρρησιάζονται ἐν τῇ μεσῇ ὑπερβολῶν  
καὶ τῆς μετὰ τὴν τοῦ ἐκείνου ἀνταθίστας  
τῆς δ' ἐκ τῆς μεσῇ τοῦ λόγου τριπλοῦν,  
εἰ μὴ φέροι πῶς ὡς μὴ τῆς μεσῇ  
ἀλλ' ὡς ἐκ τῆς μεσῇ τοῦ λόγου τριπλοῦν  
ὑμᾶς μεταλαβείν, καὶ καταβλάψοντες  
ἴσως γὰρ ὑμῶν τῇ προθέτῃ μεσῇ  
τῇ τοῦ καλονότου ἐκείνου τὰ ἐκείνου  
καὶ πρὸς γὰρ τοῦ ἐκείνου ὑποκειμένη  
ἴσως προθέτοντες ἐκ τῆς μεσῇ  
ἐπεὶ γὰρ οὐκ ἐστὶν ἐξ ἐμοὶ μόνον  
ὑμᾶς μεταλαβείν, ἀλλὰ καὶ ἀφ' ἑαυτοῦ,  
πολλοὺς ἴσως ἐκ τῆς μεσῇ τοῦ λόγου  
καὶ ἐκ τῆς μεσῇ τοῦ λόγου τριπλοῦν

## POEMS OF DIFFERENT ANTHOLOGIES

### 3.—AGATHIAS SCHOLASTICUS OF MYRINA

*His collection of new epigrams presented in Constantinople to Theodorus, son of Cosmas, the deacon. The poems were spoken after the frequent recitations given at that time.*

I SUPPOSE, Sirs, that you are so galled with this banquet of various literary dishes that the food you eat continues to rise. Indeed ye sit crammed with dainties, for many have served up to you a mixed feast of precious and varied discourse and persuade you to look with contempt on ordinary fare. What shall I do now? Shall I allow what I had prepared to lie uneaten and spoil, or shall I expose it in the middle of the market for sale to retail dealers at any price it will fetch? Who in that case will want any part of my wares or who would give twopence for my writings, unless his ears were stopped up? But I have a hope that you may partake of my work kindly and not indifferently, for it is a habit with you to estimate the fare of a feast by the host's desire to please alone.

<sup>10</sup> Besides, I am going to serve you a meal to which many new flavourings contribute. For since it is not possible for you to enjoy food worthy of you by my own exertions alone, I have persuaded many to share the trouble and expense and join with me in feasting you more sumptuously. Indeed

καὶ δὲ παρὰ σchein ἠφθονέας οἱ πλανήσιοι  
 ἐξ ὧν τρυφῶσι καὶ παραλάβω γνήσιος  
 ἐν τοῖς ἐκείνων περὶ μῶσι φοιῶντομαι  
 ταῦτα δὲ τις αὐτῶν προσφορὰς δεικνύει ἐμεῖ,  
 ἵσθι ἐρεῖ πρὸς ἡλλαν· Ἄρτι, καὶ ἐμὸν  
 μίξας μεμαχῦτοι μουσίην τε καὶ νῆαν  
 οὔτος παρέθηκεν τῇν ὑπ' ἐμοῦ μεμαχῦμένην·  
 ταῦτι μὲν οὔν ἐρεῖ τίς· τοῦτ' ἐστὶν σοφωτάτων,  
 τῶν ἀφθοιῶν, ὧν χιρὶς Ἰοκῶ μινος  
 εἶναι τοσαύτης ἰγμῶν παιδείας  
 θάρσυν γὰρ αἰτοῖς λίτος οἰοῦντο μερὸς  
 καὶ οὐκ ἐπαρμιξά το ὅδεον μὲ παρὰ λαν  
 ξένος τις εἶναι τῶν ὑπ' ἐμοῦ συγγενῶν  
 ἀλλ' ἐξ ἐκείνων σμικρὸν εἰς τῶν μὲ κη  
 ὅσον ἀπογενεῖται τῶν δὲ λοιπῶν εἰ δέλοι  
 τυχεῖα τις ἀπάρτων καὶ μετασχεῖα εἰς κορον  
 ἴστω γὰρ ταῦτα κατ' ἀγορᾶν ζήτησις  
 προσμὸν δὲ προσθεῖς τοῖς ἐμοῖς ποιήμασι  
 ἐπ' τοῖς βασιλῆας τοῖς προλυγούσι ποιήσομαι  
 ἅπαντα γὰρ μοι δεξιᾶς προΐησεται.  
 καὶ μοι μεγίστων πραγμάτων ὑμνοὶ μάρων  
 ευρεῖα γένοιντο καὶ λόγους ἐπηρμένους

Μὴ τις ὑπαιγενόιο λῆκων ζώστηρα ληπιδόων  
 βαρβαρὸς ἐς βασιλῆα βιημιγόν ὅμῃ ταυνοσῇ  
 μηδ' ἐπὶ Περσὶς ἀνάλκις ἀναστειλῆσα καλυπτήρῃ  
 ὄρθιον ἀθροίσεν ἐπολιζούσῃ δὲ γαίῃ,  
 καὶ λαφὸν αὐχὴν τε καὶ ἀγναμπτεῖσα τεύοντων,  
 Ἀνσοπιοῖς ἀελυτοῖς ὑπεκλινούτο ταλαστόις  
 Ἑσπερίῃ θεραπείῃ· σὺ δ' ἐς κρητὶδα Γαδαίῳ,  
 καὶ παρὰ πορθμῶν Ἰθρῶ καὶ Ἰεσσαίτιδος θούλῃν,  
 ἦκων ἀμπνεύσειας, ἀμειβαμένων δὲ τυραννῶν

## POEMS OF DIFFERENT ANTHOLOGIES

the rich gave me abundantly of their affluence, and accepting this I take quite sincere pride in their dainties. And one of them pointing at me may say aptly to another, "I recently kneaded fresh poetical dough, and what he serves is of my kneading." Thus one but not the wisest of those skilled cooks may say, thanks to whom I alone am thought to be the lord of such a rich feast. For I myself have had the courage to make a slender contribution from my own resources so as not to seem an entire stranger to my guests. I introduce a small portion of each poet, just to taste, but if anyone wishes to have all the rest and take his fill of it, he must seek it in the market.

<sup>42</sup> To add ornament to my work I will begin my preface with the Emperor's praise, for thus all will continue under good auspices. As I sing of very great matters, may it be mine to find words equally exalted

### *(In Praise of Justinian)*

Let no barbarian, freeing himself from the yoke-strap that passes under his neck, dare to fix his gaze on our King, the mighty warrior, nor let any weak Persian woman raise her veil and look straight at him, but, kneeling on the ground and bending the proud arch of her neck, let her come uncalled and submit to Roman justice. And thou, handmaid of the west, by farthest Cadiz and the Spanish Strait and Ocean Thule,<sup>1</sup> breathe freely, and counting the

<sup>1</sup> Britain.



4. R. P. Y. A. 4. N. T. H. C. I. A. M. 4

1. **Einleitung:** Die folgenden Ausführungen sind eine Zusammenfassung der Ergebnisse der Untersuchung der Wirkung von ...  
 2. **Ziele:** Ziel der Untersuchung war es, die Wirkung von ... zu untersuchen.  
 3. **Methodik:** Die Untersuchung wurde mit Hilfe von ... durchgeführt.  
 4. **Ergebnisse:** Die Ergebnisse der Untersuchung zeigen, dass ...  
 5. **Schlussfolgerungen:** Aus den Ergebnissen lässt sich ableiten, dass ...  
 6. **Quellen:** Die folgenden Quellen wurden für die Untersuchung herangezogen: ...  
 7. **Anhang:** Im Anhang sind die Originaldaten der Untersuchung zu finden.

## POEMS OF DIFFERENT ANTHOLOGIES

heads of the successive tyrants that are buried in thy dust, embrace thy beloved Rome with trustful arms. By the ridge of the Caucasus and on the Cochan shore where once the hard back of the iron soul was broken by the resounding hoofs of the brazen bull, let the Phasian bride, weaving a measure in company with the Hamadryads wheel in the dance the loves, and cast away her dread of the race of giants, sing the labours of our many-accepted prince.

<sup>4</sup> Let not the crew of Thersesian Argo any longer boast that the Cochan land is awe of the exploits of the Paganian hero ceased to be fertilized by the seed of giants and bear a harvest of warriors. This is either the invention of fable, or was brought about by unguay art, when the crafty maiden,<sup>1</sup> maddened by love set the force of her magic in motion. But without fraud or the dark her broth the Bartrian giant fell before our shafts. No land is now inaccessible to me but in the waters of the Caspian and far as the Persian Gulf the vanquished seas are beaten by its an oars.

<sup>2</sup> Go now thou Roman traveller, unswerted over the whole continent and leap in triumph. Traversing the recesses of Scythia and the inhospitable glen of Suan, descend on the plains of India, and on thy road if thou art athirst draw water from enslaved Hydaspes. Yea, and walk fearless too over the dark sands of the west and seek the palats of Heracles, rest unalarmed on the sands of Syman where above the threshold of the lovely sea the twain horns of the continents meet and whence men's hope of progress by land. Traversing the extremity of

<sup>1</sup> Jason.

<sup>2</sup> Medea.



## POEMS OF DIFFERENT ANTHOLOGIES

Libya, the land of the Nasamones, reach also the Syrtis, where the sea, driven back by southerly gales towards the adverse slope of the north affords passage for men on foot over the soft sands from which it has ebb'd, on a beach that ships sail over. The regions of no foreign land shall receive you, but you will be amid the possessions of our wise King, whichever way you progress, since he has encompassed the world in his dominion. In vain now would the Tartars in its course through Scythia to the sea of Azof attempt to hunt the continents of Europe and Asia.

Now now that the whole earth is full of beloved peace, now that the hopes of disturbers at home and abroad have been smothered by our Emperor, come, blest Theodorus and let us institute a contest of poetic skill and start the music of the Muses' dance. I performed this task for you, for you I prepared this work, collecting in one volume the sweet merchandise of the bee that visits many blossoms, gathering such a bunch of varied flowers from the eeg. I planted a wreath of poetic eloquence to offer you, as one offering beech leaves to love or ships to the Earth sinner, or a breast plate to Ares or a quiver to Apollo, or a lyre to Hermes or grapes to Dionysus. For I know that the dedication to Theodorus will insure eternal glory into this work of my study.

I will first select for you, competing with men of old time, all that the parents of the new song wrote as an offering to the old gods. For it was meet to adhere to the wise model of the ancient writers.

After those again comes a more ambitious collection of all our pens wrote either in places or on well

εἶτε καὶ εὐποίητον ἐπὶ βρέτας, εἶτε καὶ ἄλλης  
 τέχνης ἐργοπονοιο πολυσπερεσσιν ἡέθλοις  
 Καὶ τριτὴν βαλβίδα νηπιδοὶ ἔλλαχε βιβλὸν  
 ὅσσα θεῖμε, τύμβοις ταπερθεὸς ἐν μὲν ποιῶ  
 ἔκτελλειν νηυσίην, ἐν ὑπρεκίῃ δὲ διώκειν

120

Ὅσσα δὲ καὶ βιοτοῖσι πολυσπερεσσι κελεύθους  
 γράψαμεν, ἵσταθεὸς δὲ τυχῆς σφαλεροῖσι ταλάν-  
 ταις,

125

δέρκεο μοι βίβλοις παρὰ κρηπίδα τετάρτην.

Ναὶ τυχα καὶ πεμπτοιο χάρις θέλξειεν ἡέθλου,  
 σπυθοὶ κερτομενόντες ἐπεσβολοὶ ἦχον ἡοιδῆς  
 γράψαμεν ἑκταῖον δὲ μέλος κλέπτουσα Κυθῆρη  
 εἰς ὅρους ἐλεγοιο παρατρέψει πορείην  
 καὶ γλυκεροὺς ἐς ἔρωτας ἐν ἑβδόμῃ δὲ μελίσσῃ  
 εὐφροσύνας ἱκεχόιο, φιλακρητοὺς τε χορείας,  
 καὶ μεθυ, καὶ κρητήρα, καὶ δλβια δειπνα νοήσεις

130

#### 4.—ΤΟΥ ΑΥΤΟΥ

Στήλαι καὶ γραφίδες καὶ κυρβίς, εὐφροσύνης μὲν  
 αἷτια τοῖς ταῦτα κτησάμενοις μεγάλης,  
 ἀλλ' ἐς ὅσον ζῶουσι τὰ γὰρ κενὰ κυδεα φωτῶν  
 ψυχαῖς σίχομενων οὐ μάλα συμφέρεται  
 ἢ δ' ἀρετὴ σοφικῆς τε χάρις καὶ κείθι συνέρπει  
 κἀνθιδε μμυαζει μνήστιν ἐφέλκομεν.  
 οὕτως οὔτε Πλατων βρευνιεται οὔτ' [ἀρ'] Ὀμηρος  
 χρομασιν ἢ στήλαις, ἄλλα μόνῃ σοφίῃ  
 δλβιοὶ ὦν μνήμη πινυτῶν ἐνὶ τευχέσι βιβλῶν,  
 ἀλλ' οὐκ ἐς κενὰς εἰκόνας ἐνδίασι.

140

## POEMS OF DIFFERENT ANTHOLOGIES

wrought statues or on the other widely distributed performances of laborious Art.

The third starting point of the young book is occupied, as far as it was allowed us, by what God granted us to write on tomos in verse but adhering to the truth.

Next what we wrote on the devious paths of life and the deceitful balance of inconstant Fortune, behold at the fourth base-line of the book

Yea, and perhaps you may be pleased by the charm of a fifth contest, where waxing abusive we wrote scurrilous rhyme, and Cytherea may steal a sixth book of verse, turning our path aside to elegiac converse and sweet love. Finally in a seventh honey-comb you will find the joys of Bacchus and tipsy dances and wine and cups and rich banquets.

### 4.—BY THE SAME

COLUMNS and pictures and inscribed tablets are a source of great delight to those who possess them, but only during their life, for the empty glory of man does not much benefit the spirits of the dead. But virtue and the grace of wisdom both accompany us there and survive here attracting memory. So neither Plato nor Homer takes pride in pictures or monuments, but in wisdom alone. Blessed are they whose memory is enshrined in wise volumes and not in empty images.



## BOOK V

### THE AMATORY EPIGRAMS

In this book Nos. 134-215 are from Meleager's *Stephania*, Nos. 194-133 from that of Philippos, and Nos. 216-302 from the Cycle of Agathias. Nos. 1-93 are from a collection which I suppose (with Stadtmüller) to have been made by Rufinus, as it contains nearly all his poems. It comprises a considerable number of poems that must have been in Meleager's *Stephania*. Finally, Nos. 303-309 are from unknown sources.



# ΕΠΙΓΡΑΜΜΑΤΑ ΕΡΩΤΙΚΑ ΔΙΑΦΟΡΩΝ ΠΟΙΗΤΩΝ

1.

Νέους ἀνάπτων καρδίας σοφὴν ζέσιν,  
ἀρχὴν ἔρωτα τῶν λόγων ποιήσομαι  
πυρρὸν γὰρ αὐτός ἐξανάπτει τοῖς νέοις.

## 2. — ΑΔΕΣΠΟΤΟΝ

Τὴν καταφλεξίπολιν Σθενελαῖδα, τὴν βαρύμισθον,  
τὴν τοῖς βουλομένοις χρυσὸν ἐρευγομένην,  
γυμνὴν μοι διὰ νυκτὸς ὅλης παρέκλινεν ὄνειρος  
ἄχρι φίλης ἡοῦς προῖκα χαριζομένην  
οὐκέτι γουνύσομαι τὴν βάρβαρον, οὐδ' ἐπ' ἐμαυτῷ  
κλαύσομαι, ὕπνον ἔχων κεῖνα χαριζόμενον.

## 3. — ΑΝΤΙΠΑΤΡΟΣ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Ὅρθρος ἔβη, Χρυσίλλα, πάλαι δ' ἡῶς ἀλέκτωρ  
κηρύσσω φθονερῇ Ἑριγένειαν ἄγει.  
ὀρνέων ἔρροις φθονερώτατος, ὅς με διώκεις  
οἰκοθεν εἰς πολλοὺς ἡϊθέων δαρὰς.  
γηράσκεις, Ὑβωνέ τί γὰρ σὴν εὐνέτιν Ἡῶ  
οὕτως ὀρθριδίην ἤλασας ἐκ λεχέων;

## BOOK V

### THE AMATORY EPIGRAMS

#### 1.—PROCEMION OF CONSTANTINE CEPHALAS

WARMING the hearts of youth with learned fervour,  
I will make Love the beginning of my discourse, for  
it is he who lighteth the torch for youth.

#### 2.—ANONYMOUS

SHE who sets the town on fire, Sthenelais, the  
high-priced whore, whose breath smells of gold for  
those who desire her, lay by me naked in my dream  
all night long until the sweet dawn, giving herself to  
me for nothing. No longer shall I implore the cruel  
beauty, nor mourn for myself, now I have Sleep to  
grant me what he granted.

#### 3.—ANTIPATER OF THESSALONICA

THE day has broken, Chrystilla, and for long early  
rising chanticleer is crowing to summon envious  
Dawn. A curse on thee, most jealous of fowls, who  
drivest me from home to the tireless chatter of the  
young men. Thou art growing old, Tithonus, or why  
dost thou chase thy consort Aurora so early from  
thy bed?

## GREEK ANTHOLOGY

### 4.—ΦΙΛΟΔΗΜΟΣ

Τὸν σιγῶντα, Φιλαινί, συνίστορα τῶν ἀλαλήτων  
 λύχων ἐλαιορῆς ἐκμεθύσασα δρόσου,  
 ἔξιθι μαρτυρίην γὰρ ἔρως μόνος οὐκ ἐφίλησεν  
 ἔμπιον· καὶ πηκτὴν κλεῖε, Φιλαινί, θύρην.  
 καὶ σύ, φίλη Ξανθῶ, με· σὺ δ', ὦ φιλεράστρια  
 κοίτη,  
 ἤδη τῆς Παφίης ἴσθι τὰ λειπόμενα.

5

### 5.—ΣΤΑΥΤΑΛΙΟΣ ΦΛΑΚΚΟΣ

Ἀργύρεον νυχίων με συνίστορα πιστὸν ἐρώτων  
 οὐ πιστῇ λύχῳι Φλάκκος ἔδωκε Ναπρ,  
 ἥς παρὰ νῦν λεχέεσσι μαραίνομαι, εἰς ἐπιόρκοι  
 παντοπαθῇ κοῦρης αἵσχεα δερκόμενος.  
 Φλακκε, σὲ δ' ἄγρυπνον χαλεπαὶ τείρουσι μέρι-  
 μναι·  
 ἄμφω δ' ἁλλήλων ἀνδιχα καϊόμεθα.

5

### 6.—ΚΑΛΛΙΜΑΧΟΣ

ὦμοσε Καλλίγνωτος Ἰωνίδι, μήποτε κείνης  
 ἔξειν μήτε φίλον κρέσσονα μήτε φίλην.  
 ὦμοσεν· ἀλλὰ λέγουσιν ἀληθέα, τοὺς ἐν ἔρωτι  
 ὄρκους μὴ δύνειν οὔατ' ἐς ἀθανάτων.  
 νῦν δ' ὁ μὲν ἀρσενικῷ θέρεται πυρὶ· τῆς δὲ  
 θαλαίνης  
 νύμφης, ὡς Μεγαρέων, οὐ λόγος οὐδ' ἀριθμός.

6

### 7.—ΑΣΚΛΗΠΙΑΔΟΣ

Λύχνε, σὲ γὰρ παρευῶσα τρεῖς ὦμοσεν Ἥράκλεια  
 ἤξειν, κοῦχ ἤκει· λύχνε, σὺ δ', εἰ θεὸς εἶ,

## THE AMATORY EPIGRAMS

### 4.—PHILODEMUS

PHILAENIS, make drunk with oil the lamp, the silent confidant of things we may not speak of, and then go out. for Love alone loves no living witness; and, Philaenis, shut the door close. And then, dear Xantho, -but thou, my bed, the lovers' friend, learn now the rest of Aphrodite's secrets.

### 5.—STATYLLIUS FLACCUS

To faithless Nape Flaccus gave myself, this silver lamp, the faithful confidant of the loves of the night, and now I droop at her bedside, looking on the lewdness of the forsworn girl. But thou, Flaccus, liest awake, tormented by cruel care, and both of us are burning far away from each other.

### 6.—CALLIMACHUS

CALLIGNOTUS swore to Ionis that never man nor woman would be dearer to him than she. He swore, but it is true what they say, that Lovers' oaths do not penetrate the ears of the immortals. Now he is glowing with love for a youth, and of the poor girl, as of the Megarians,<sup>1</sup> there is neither word nor count.

### 7.—ASCLEPIADES

DEAR lamp, thrice Heraclea in thy presence swore by thee to come and cometh not. Lamp, if thou art

<sup>1</sup> There was a proverb to this effect about Megara in its decline.

## GREEK ANTHOLOGY

τὴν δολίην ἀπάμυνον ὅταν φίλον ἔνδον ἔχουσα  
παιζῇ, ἀποσβασθεὶς μηκέτι φῶς πάραχε.

### 8.—ΜΕΛΕΑΓΡΟΣ

Νύξ ἱερὴ καὶ λύχνη, συνίστορας οὐτινας ἄλλους  
ὄρκοις, εἰλλ' ἑμέας. εἰλόμεθ' ἰμφοτεροί·  
χὼ μὲν ἔμε στέρξειν, κείνου δ' ἐγὼ οὐ ποτε λείψαι  
ᾠμόσαμεν· κοινὴν δ' εἵχετε μαρτυρίην.  
νῦν δ' ὁ μὲν ὄρκια φησὶν ἐν ὕδατι κείνα φέρεσθαι, 6  
λύχνη, συ δ' ἐν κόλποις αὐτὸν ὄρας ἑτέρων.

### 9.—ΡΟΥΦΙΝΟΣ

Ῥουφίνος τῇ μῇ γλυκερωτάτῃ Ἑλπίδι πολλὰ  
χαίρειν, εἰ χαίρειν χωρὶς ἐμοῦ δυναταί.  
οὐκέτι βαστάζω, μὰ τὰ σ' ὄμματα, τὴν φιλήρημον  
καὶ τὴν μουνολεχῇ σείω διαζυγιῇ·  
ἀλλ' αἰεὶ δακρυοῖσι πεφειρμένος ἢ πὶ Κορησσὸν 8  
ἔρχομαι ἢ μεγαλῆς ὑπὸν ἐς Ἀρτέμιδος.  
αὔριον ἀλλὰ πύτρη με δεδέξεται ἐς δὲ σὸν ὄμμα  
πτήσομαι, ἐρῶσθαι μυρία σ' εὐχόμενος.

### 10.—ΑΛΚΑΙΟΣ

Ἐχθαίρω τὸν Ἑρωτα τί γὰρ βαρὺς οὐκ ἐπὶ θήρας  
ὄρνυται, ἀλλ' ἐπ' ἐμὴν ἰοβολεῖ κραδίην·  
τί πλεον, εἰ θεὸς ἄνδρα καταφλέγει, ἢ τι τὸ σεμνὸν  
δρῶσας ἀπ' ἐμῆς ἄθλον ἔχει κεφαλῆς,

### 11.—ΛΔΕΣΠΟΤΟΝ

Εἰ τοῖς ἐν πελάγει σωξεις, Κυπρί, καὶ μὲ τὸν ἐν γῇ  
ναυαγόν, φιλή, σῶσαν ἀπολλύμενον

H. W. Wilesley, in *Anthologia Poëtica* p. 140.

## THE AMATORY EPIGRAMS

a god, take vengeance on the deceitful girl When she has a friend at home and is sporting with him, go out, and give them no more light.

### 8. MELEAGER

O holy Night, and Lamp, we both chose no confidants out you of our oaths and he swore to love me and I never to leave him; and ye were joint witnesses. But now he says those oaths were written in running water, and thou, O Lamp, seest him in the bosom of others.

### 9.—RUFINUS

*Written from Ephesus in the form of a letter*

I, thy Rufinus, wish all joy to my sweetest Elpis, if she can have joy away from me. By thy eyes, I can support no longer this desolate separation and my lonely bed without thee. Ever bathed in tears I go to Coressus hill or to the temple of Artemis the Great. But to-morrow my own city shall receive me back and I shall fly to the light of thy eyes wishing thee a thousand blessings.

### 10.—ALCAEUS

I HATE Love. Why doth not his heavy godship attack wild beasts, but shooteth ever at my heart? What gain is it for a god to burn up a man, or what trophies of price shall he win from my head?

### 11.—ANONYMOUS

CYPRIS, if thou savest those at sea, save me, beloved goddess, who perish ship-wrecked on land.

## GREEK ANTHOLOGY

### 12.—ΡΟΤΦΙΝΟΤ

Λουσάμενοι, Προδίκη, πυκασώμεθα, καὶ τὸν ἄκρατον  
 ἐλκώμεν, κύλικας μεζονας αἰρόμενοι.  
 βαιὸς ὁ χαιρόντων ἐστὶν βίος· εἶτα τὰ λοιπὰ  
 γῆρας κωλύσει, καὶ τὸ τέλος θάνατος.

### 13.—ΦΙΛΟΔΗΜΟΤ

Ἐξήκοντα τελεῖ Χαριτῶ λυκαβαντίδας ὥρας,  
 ἀλλ' ἔτι κυανέων συρμα μενει πλοκάμων,  
 κῆν στερνοῖς ἔτι κείνα τὰ λύγδινα κώνια μαστῶν  
 ἔσθηκεν, μήτρης γυμνὰ περιδρομίδος,  
 καὶ χρῶς ἀρρυτιδωτος ἔτ' ἀμβροσίην, ἔτι πειθῶ 5  
 πᾶσαν, ἔτι στάζει μυριάδας χαρίτων  
 ἀλλὰ πόθους ὀργῶντας ὅσοι μὴ φεύγαν' ἐρασταί,  
 δεῦρ' ἴτε, τῆς ἐτέων ληθόμενοι δεκάδος.

### 14.—ΡΟΤΦΙΝΟΤ

Εὐρώπης τὸ φίλημα, καὶ ἦν ἄχρι χεῖλεος ἔλθῃ,  
 ἡδύ γε, κὰν ψαύσῃ μούνον ἄκρου στόματος  
 ψαύει δ' οὐκ ἄκροῖς τοῖς χεῖλεσιν, ἀλλ' ἐρίσασα  
 τὸ στομα τὴν ψυχὴν ἐξ οὐνύχων ἀνάγει.

### 15.—ΤΟΥ ΑΥΤΟΥ

Ποῦ νῦν Πραξιτέλης, ποῦ δ' αἱ χεῖρες αἱ Πολυκλείτου,  
 αἱ ταῖς πρόσθε τέχναις πνεῦμα χαριζόμεναι,  
 τίς πλοκάμους Μελίτης εὐώδεις, ἢ πυρόσυντα  
 ὀσμήματα καὶ δειρῆς φέγγος ἀποπλάσεται;  
 ποῦ πλάσται, ποῦ δ' εἰσὶ λιθοξόοι; ἔπρεπε τολῆ 5  
 μορφῇ νηδὺν ἔχειν, ὥς μακάρων ξοάνφ.

## THE AMATORY EPIGRAMS

### 12.—RUFINUS

LET us bathe, Prodiike, and crown our heads, and quaff untempered wine, lifting up greater cups. Short is the season of rejoicing, and then old age comes to forbid it any longer, and at the last death.

### 13.—PHILODEMUS

CHARITO has completed sixty years, but still the mass of her dark hair is as it was, and still upheld by no encircling band those marble cones of her bosom stand firm. Still her skin without a wrinkle distils amorosia, distils fascination and ten thousand graces. Ye lovers who shrink not from fierce desire, come hither, unmindful of her decades.

### 14.—RUFINUS

EUROPA'S KISS is sweet though it reach only to the lips, though it but lightly touch the mouth. But she touches not with the edge of the lips, with her mouth cleaving close she drains the soul from the finger-tips.

### 15.—BY THE SAME

WHERE is now Praxiteles? Where are the hands of Polycleitus, that gave life to the works of ancient art? Who shall mould Melete's scented ringlets, or her fiery eyes and the splendour of her neck? Where are the modellers, the carvers in stone? Such beauty, like the image of a god, deserved a temple.



## GREEK ANTHOLOGY

### 16 — ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

Μήνη χρυσόκερος, δέρκευ τάδε, καὶ περιλαμπεῖς  
 ἀστέρες, οὓς κόλποις Ὀκεανὸς δέχεται,  
 ὥς με μανὸν πριλιποῦσα μυρόπνοος ῥῆχετ' Ἀρίστη·  
 ἐκταῖν δ' εὐρεῖν τὴν μάγον οὐ δύναμαι.  
 ἀλλ' ἔμπης αὐτὴν ζωγρήσομεν, ἣν ἐπιπέμψω  
 Κύπριδος ἰχνεύτας ἰργυρέουσι σκύλακας.

### 17 — ΓΑΙΤΟΤΑΙΚΟΤ

Ἀγχιάλου ῥηγμῖνος ἐπίσκοπε, σοὶ τάδε πέμπω  
 ψαιστία καὶ λιτῆς δῶρα θυηπολίας·  
 αὖριον Ἴονίον γὰρ ἐπὶ πλατὺ κύμα περήσω,  
 σπενδῶν ἡμετέρης κόλπον εἰς Κίδοθεης·  
 οὖριος ἀλλ' ἐπίλαμψον ἐμῷ καὶ ἔρωτι καὶ ἰσθῷ,  
 δεσποτι καὶ θαλαμῶν, Κύπρι, καὶ ἡμιῶν.

### 18.—ΡΟΤΦΙΝΟΤ

Μᾶλλον τῶν σοβαρῶν τὰς δουλίδας ἐκλεγόμεσθα,  
 οἱ μὴ τοῖς σπατάλοις κλέμμασι τερπόμενοι  
 ταῖς μὲν χρῶς ἀποδῶδε μύρον, σοβαρὸν τε φρυαγμα,  
 καὶ μέχρη τικινδύναι ἐσπομένη σύνοδος·  
 ταῖς δὲ χάρις καὶ χρῶς ἴδιος, καὶ λεκτρον ἐτοιῖμον,  
 δωροῖς ἐκ σπατάλης οὐκ ἄταλγιζομενον.  
 μιμούμαι Πύρρον τὸν Ἀχιλλέος, δε προέκρινεν  
 Ἑρμῶνις ἀλόχου τὴν λάτρην Ἀνδρομηχην.

### 19.—ΤΟΥ ΑΥΤΟΥ

Οὐκέτι παιδομανῆς ὥς πρὶν ποτε, νῦν δὲ καλοῦμαι  
 θηλυμανῆς, καὶ νῦν δίσκος ἐμοὶ κράταλον·

## THE AMATORY EPIGRAMS

### 16.—MARCUS ARGENTARIUS

GOLDEN-HORNED Moon, and all ye stars that shine around and sink into the bosom of Ocean, look on this Perfumed Ariste is gone and hath left me alone, and for six days I seek the witch in vain. But we shall catch her notwithstanding, if I put the silver hounds of Cypris on her track.

### 17.—GAETULICUS

GUARDIAN of the surf-beaten shore, I send thee, Cypris, these little cakes and simple gifts of sacrifice. For to-morrow I shall cross the broad Ionian Sea, hasting to the bosom of my Idothea. Shine favourable on my love, and on my bark, thou who art queen alike of the chamber and of the shore.

### 18.—RUFINUS

WE, who take no pleasure in costly intrigues, prefer servants to ladies of high station. The latter smell of scent, and give themselves the airs of their class, and they are attended even at the rendezvous (?). The charm and fragrance of a servant are her own, and her bed is always ready without any prodigal display. I imitate Pyrrhus the son of Achilles, who preferred Andromache the slave to his wife Hermione.

### 19.—BY THE SAME

I AM not said to rave about boys as before, but now they say I am mad about women, and my quoit

## GREEK ANTHOLOGY

ἀντὶ δέ μοι παίδων ἁδόλου χροὸς ἤρεσε γύφου  
 χρώματα, καὶ φύκους ἄνθος ἐπεισάδιον.  
 βασκήσει δελφίνας ὁ δενδροκάμης Ἑρύμανθος,  
 καὶ πολλὸν πόντου κύμα θοὰς ἐλπίφους

8

### 20.—ΟΝΕΣΤΟΤ

Οὔτε με παρθενικῆς τέρπει γίμος, οὔτε γεραυῆς  
 τὴν μὲν ἐποικτεῖρω, τὴν δὲ καταιδέομαι  
 εἴη μήτ' ὀμφαξ, μήτ' ἄσταφίς· ἡ δὲ πέπειρος  
 ἐς Κύπριδος θαλάμους ὥρια καλλοσύνη.

### 21.—ΡΟΤΦΙΝΟΤ

Οὐκ ἔλεγον, Προδίκη, "γηράσκομεν", οὐ προε  
 φωνον·  
 "ἤξουσιν ταχέως αἱ διαλυσίφιλοι",  
 νῦν ρυτίδες καὶ θριξ πολὴ καὶ σῶμα ρακῶδες,  
 καὶ στόμα τὰς προτέρας οὐκέτ' ἔχον χάριτας.  
 μή τις σοί, μετέωρε, προσέρχεται, ἡ κολακεύων  
 λίσσεται, ὥς δὲ τάφον νῦν σε παρερχομεθα.

5

### 22. -ΤΟΥ ΑΥΤΟΥ

Σοί με λάτρην γλυκύδωρος Ἔρως παρέδωκε,  
 Βοῶπι,  
 ταῦρον ὑποζεύξας εἰς πόθον αὐτόμολον,  
 αὐταβελή, πάνδουλον, ἐκούσιον, αὐτοκέλευστον,  
 αἰτήσοντα πικρὴν μήποτ' ἐλευθερίην  
 ἄχρι, φίλη, πολίτης καὶ γήραος· ὄμμα βάλοι δὲ  
 μήποτ' ἐφ' ἡμετέrais ἐλπίσι βασκανίην.

5

## THE AMATORY EPIGRAMS

has become a rattle<sup>1</sup> Instead of the unadulterated complexion of boys I am now fond of powder and rouge and colours that are laid on. Dolphins shall feed in the forests of Erymanthus, and fleet deer in the grey sea.

### 20.—HONESTUS

I NEITHER wish to marry a young girl nor an old woman. The one I pity, the other I revere. Neither sour grape nor raisin would I have, but a beauty ripe for the chamber of Love.

### 31.—RUFINUS

DID I not tell thee, Prodiike, that we are growing old, did I not foretold that the dissolvers of love shall come soon? Now they are here, the wrinkles and the grey hairs, a shrivelled body, and a mouth lacking all its former charm. Does anyone approach thee now, thou haughty beauty, or flatter and beseech thee? No! like a wayside tomb we now pass thee by

### 22.—BY THE SAME

LOVE, the giver of sweet gifts, gave me to thee, Boöpis, for a servant, yoking the steer that came himself to bend his neck to Desire, all of his own free will, at his own bidding, an abject slave who will never ask for bitter freedom, never, my dear, till he grows grey and old. May no evil eye ever look on our hopes to blight them!

*Discus puerorum iudicium est, creptaculum puellarum,  
sed latet spurci aliquid*

## GREEK ANTHOLOGY

### 23.—ΚΑΛΛΙΜΑΧΟΥ

Οὕτως ὑπνώσαιοι, Κωνώπιον, ὥς ἐμὲ ποιεῖς  
 κοιμᾶσθαι ψυχροῖς τοῖσδε παρὰ προθυροῖς  
 οὕτως ὑπνώσαιοι, ἀδικωτάτη, ὥς τὸν ἐραστὴν  
 κοιμίζεις· ἐλεον δ' οὐδ' ἄναρ ἠϊτίασας.  
 γείτονες οἰκτεῖρουσι· σὺ δ' οὐδ' ἄναρ. ἡ πολλὴ δὲ  
 αὐτίκ' ἀναμνήσει ταῦτά σε πάντα κόμη.

### 24.—[ΦΙΛΟΔΗΜΟΥ]

Ψυχὴ μοι προλέγει φεύγειν πόθον Ἥλιοδώρας,  
 δάκρυα καὶ ζήλους τοὺς πρὶν ἐπισταμένῃ.  
 φησὶ μὲν ἑλλὰ φυγεῖν οὐ μοι σθένος· ἡ γὰρ  
 ἀναιδὴς  
 αὐτὴ καὶ προλέγει, καὶ προλέγουσα φιλεῖ

### 25.—ΤΟΥ ΑΥΤΟΥ

Ὅσσάκι Κυδίλλης ὑποκόλπιος, εἴτε κατ' ἡμαρ,  
 εἴτ' ἀποτολμήσας ἤλυθον ἐσπέριος,  
 οἶδ' ὅτι παρ κρημνὸν τέμνω πόρον, οἶδ' ὅτι ριπτῶ  
 πάντα κύβον κεφαλῆς αἰὲν ὑπερθευ ἐμῆς.  
 ἀλλὰ τί μοι πλέον ἐστί; ἴγάρ θρασύς, ἡδ' ὅταν ἔλκη  
 πάντοτ' Ἔρωι, ἀρχὴν οὐδ' ἄναρ οἶδε φοβου.

### 26.—ΑΔΕΣΠΟΤΟΝ

Εἴτε σε κυανέησιν ἀποστίλβουσιν ἐθειραῖς,  
 εἴτε πύλιν ξανθαῖς εἶδον, ἀνασσα, κόμαις,  
 ἴση ὑπ' ἀμφοτέρων λάμπει χάρις. ἡ δ' ἄγε ταύταις  
 θριξὶ συνοικήσει καὶ πολιῇσιν Ἔρωι.

A. Laug, *Grass of Parnassus*, ed. 2, p. 163.

## THE AMATORY EPIGRAMS

### 23. CALLIMACHUS

MAYEST thou so sleep, Conopion, as thou makest me sleep by these cold portals, mayest thou sleep even so, cruel one, as thou sendest him who loves thee to sleep. Not a shadow of pity touched thee. The neighbours take pity on me, but thou not a shadow. One day shall the grey hairs come to remind thee of all this.

### 24. [PHILODEMUS<sup>1</sup>]

My soul warns me to fly from the love of Heliadora, for well it knows the tears and jealousies of the past. It commands, but I have no strength to fly, for the shameless girl herself warns me to leave her, and even while she warns she kisses me.

### 25. BY THE SAME

As often as I come to Cydilla's embrace, whether I come in the day time, or more venturesome still in the evening, I know that I hold my path on the edge of a precipice, I know that each time I recklessly stake my life. But what advantage is it to me to know that? My heart is bold (<sup>2</sup>), and when Love ever leads it, it knows not at all even the shadow of fear.

### 26. ANONYMOUS

WHEN I see thee, my queen, with glossy raven locks, or again with fair hair, the same charm illumines thy head. Verily Love shall lodge still in this hair when it is grey.

<sup>1</sup> Probably of Meisager, and so too No. 25.

## 27.—ΡΟΤΦΙΝΟΥ

Ποῦ σοι κείνα, Μέλισσα, τὰ χρύσεα καὶ περίοπτα  
 τῆς πολυθρυλήτου κάλλεα φαντασίης,  
 ποῦ δ' ὀφρύες, καὶ γαῦρα φρονήματα, καὶ μέγας  
 αὐχὴν,  
 καὶ σοβαρῶν ταρσῶν χρυσοφόρος σπατάλη;  
 νῦν πενιχρὴ ψαφαρὴ τέ κόμη, παρὰ ποσσὶ τέ  
 τρύχη  
 ταῦτα τὰ τῶν σπαταλῶν τέρματα παλλακίδων.

5

## 28.—ΤΟΥ ΑΥΤΟΥ

Νῦν μοι "χαῖρε" λέγεις, ὅτε σοι τὸ πρόσωπον  
 ἀπῆλθεν  
 κείνο, τὸ τῆς λύγδου, βύσκανε, λειότερον  
 νῦν μοι προσπαίξεις, ὅτε τὰς τριχὰς ἠφάνικάς σου,  
 τὰς ἐπὶ τοῖς σοβαροῖς αὐχέσι πλαζομένας.  
 μηκέτι μοι, μετέωρε, προσέρχου, μηδὲ συνάντα·  
 ἀντὶ ῥόδου γὰρ ἐγὼ τὴν βίαν οὐ δέχομαι.

5

## 29.—ΚΙΛΛΑΚΤΟΡΟΣ

Ἄδὺ τὸ βινεῖν ἐστὶ τίς οὐ λέγει; ἀλλ' ὅταν αἰτῇ  
 χαλκόν, πικρότερον γίνεται ἑλλεβουρον.

## 30.—ΑΝΤΙΠΑΤΡΟΥ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Πάντα καλῶς, τό γε μὴν, χρυσὴν ὅτι τὴν  
 Ἀφροδίτην,  
 ἔξοχα καὶ πάντων εἶπεν ὁ Μαιονίδας.  
 ἦν μὲν γὰρ τὸ χάραγμα φέρης, φίλος, οὔτε θυρωρὸς  
 ἐν ποσίν, οὔτε κύων ἐν προθύροις δέδεται·  
 ἦν δ' ἑτέρως ἔλθης, καὶ ὁ Κέρβερος. ὦ πλεονέκται,  
 οἱ πλούτου, πενίην ὥς ἀδικεῖτε νόμοι.

5

## THE AMATORY EPIGRAMS

### 27.—RUFINUS

WHERE, Melissa, now is the golden and admired  
brilliance of thy renowned beauty? Where are they,  
thy disdainful brow and thy proud spirit, thy long  
slender neck, and the rich gold clasps of thy haughty  
ankles? Now thy hair is unadorned and unkempt  
and rags hang about thy feet. Such is the end of  
prodigal harlots.

### 28.—BY THE SAME

Now, you so chary of your favours, you bid me  
good-day, when the more than marble smoothness  
of your cheeks is gone; now you dally with me,  
when you have done away with the ringlets that  
tossed on your haughty neck. Come not near me,  
meet me not, scorner! I don't accept a bramble for  
a rose.

### 29.—CILLACTOR

SWEET is fruition, who denies it? but when it  
demands money it becomes bitterer than hellebore.

### 30.—ANTIPATER OF THESSALONICA

ALL Homer says is well said, but this most  
excellently that Aphrodite is golden. For if, my  
friend, you bring the coin, there is neither a porter  
in the way, nor a dog chained before the door. But  
if you come without it, there is Cerberus himself there.  
Oh grasping code of wealth, how dost thou oppress  
poverty!



## GREEK ANTHOLOGY

### 31.—ΤΟΥ ΑΥΤΟΥ

Χρύσεος ἦν γενεὴ καὶ χάλκεος ἀργυρὴ τε  
 πρόσθεν· παντοίη δ' ἡ Κυθήρεια τανῦν,  
 καὶ χρυσοῦν τίει, καὶ χάλκεον ἄνδρ' ἐφίλησεν,  
 καὶ τοὺς ἀργυρέους οὐ ποτ' ἀποστρέφεται.  
 Νέστωρ ἢ Παφίη. δυκέω δ' ὅτι καὶ Δανάη Ζεὺς 5  
 οὐ χρυσός, χρυσοῦς δ' ἦλθε φέρων ἑκατόν.

### 32.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΥ

Ποιεῖς πάντα, Μέλισσα, φιλανθέος ἔργα μέλισσας  
 οἶδα καὶ ἐς κραδίην τοῦτο, γύναι, τίθεμαι.  
 καὶ μέλι μὲν στάξεις ὑπὸ χεῖλεσιν ἡδὺ φιλεῦσα·  
 ἦν δ' αἰτῆς, κέντρῳ τύμμα φέρεις ἄδικον.

### 33.—ΠΑΡΜΕΝΙΩΝΟΣ

Ἐς Δανάην ἔρρευσας, Ὀλύμπιε, χρυσός, ἔν' ἡ παῖς  
 ὡς δωρεῖ πεισθῇ, μὴ τρέσῃ ὡς Κρουίδην.

### 34. ΤΟΥ ΑΥΤΟΥ

Ὁ Ζεὺς τὴν Δανάην χρυσοῦ, καὶ γὰρ σὲ χρυσοῦ·  
 πλείονα γὰρ δοῦναι τοῦ Διὸς οὐ δύναμαι.

### 35.—ΡΟΥΦΙΝΟΥ

Πυγὰς αὐτὸς ἔκρινα τριῶν· εἴλοντο γὰρ αὐταί,  
 δεῖξασαι γυμνὴν ἄστεροσπῆν μελέων.  
 καὶ ῥ' ἡ μὲν τροχαλοῖς σφραγιζομένη γελασίνοις  
 λευκῇ ὑπὸ γλουτῶν ἦνθεεν εὐάφυι·

## THE AMATORY EPIGRAMS

### 31.—BY THE SAME

FORMERLY there were three ages, a golden, a silver, and a brazen, but Cytherea is now all three. She honours the man of gold, and she kisses the brazen man<sup>1</sup> and she never turns her back on the silver men.<sup>2</sup> She is a very Nestor<sup>3</sup>, I even think that Zeus came to Danae, not turned to gold, but bringing a hundred gold sovereigns.

### 32.—MARCUS ARGENTARIUS

You do everything, Melissa, that your namesake the flower-loving bee does. I know this and take it to heart. You drop honey from your lips, when you sweetly kiss, and when you ask for money you sting me most unkindly

### 33.—PARMENION

Thou didst fall in rain of gold on Danae, Olympian Zeus, that the child might yield to thee as to a gift, and not tremble before thee as before a god.

### 34.—BY THE SAME

Zeus bought Danae for gold, and I buy you for a gold coin. I can't give more than Zeus did.

### 35.—RUFINUS

I JUDGED the hinder charms of three, for they themselves chose me, showing me the naked splendour of their limbs. *Et prima quidem signata sulculis rotundis candido florebat et molli decore,*

<sup>1</sup> The soldier.

<sup>2</sup> Bankers, etc.

<sup>3</sup> She is to us three ages or sorts of men what Nestor was to the three generations in which he lived.

## GREEK ANTHOLOGY

τῆς δὲ διαιρομένης φοιήσσετο χιονέη σάρξ.  
 πορφυρέοιο ῥυδου μᾶλλον ἐρυθροτέρῃ  
 ἢ δὲ γαληνιοῦσα χαράσσετο κυματι κωφῷ,  
 αὐτομάτῃ τρυφερῇ χρωτὶ σαλευομένη  
 εἰ ταύτας ὁ κριτὴς ὁ θεῶν ἐθεισάτο πηγάς,  
 οὐκέτ' ἂν οὐδ' ἐσιδεῖν ἤθελε τὰς προτέρας

### 36.—ΤΟΥ ΑΥΤΟΥ

Ἦρισαν ἀλλήλαις Ῥοδόπῃ, Μελίτῃ, Ῥοδόκλεια,  
 τῶν τρισσῶν τίς ἔχει κρείσσονα Μηριόνην,  
 καὶ με κριτὴν εἶλοντο καὶ ὡς θεαὶ αἱ περίβλεπτοι  
 ἔστησαν γυμναί, νέκταρι λειβυμένα  
 καὶ Ῥοδοπῆς μὲν ἔλιμπε μέσος μινῶν Πολύφημος,<sup>1</sup> ὁ  
 οἷα ροδῶν παλαιῷ σχιζόμενος Ζεφυρῷ . . .  
 τῆς δὲ Ροδοκλείης ὑάλῳ ἴσος ὑγρομετώπῃ,  
 οἷα καὶ ἐν νηφ' πρωτογλυφῆς ξοῖον.  
 ἀλλὰ σαφῶς ἂ πεποιθε Πάρις διὰ τὴν κρίσιν εἰδώς,  
 τὰς τρεῖς ἀθανάτας εὐθὺ συνεστεφανοῦν.

### 37.—ΤΟΥ ΑΥΤΟΥ

Μήτ' ἰσχνὴν λίνην περιλάμβανε, μήτε παχείαν  
 τουτων δ' ἁμφοτέρων τὴν μεσότητα θέλε  
 τῇ μὲν γὰρ λειπεί σαρκῶν χυσις, ἢ δε περισσὴν  
 κέκτηται λαῖπον μὴ θέλε, μηδὲ πλεον.

### 38.—ΝΙΚΑΡΧΟΣ

Εὐμεγέθης πείθει με καλὴ γυνή, ἂν τε καὶ ἀκμῆς  
 ἀπτητ', ἂν τε καὶ ᾗ, Σιμύλε, πρῶτον.  
 ἢ μὲν γάρ με νέα περιλήψεται, ἢ δε παλαιὴ  
 γραιὰ με καὶ ῥυσι, Σιμύλε, λειχασεται.

<sup>1</sup> I write Πολύφημος, velόντιμος M<sup>ss</sup>. In the next line I suggest that Ζεφυρῷ was the last word of the missing couplet and that here we should substitute ποταμῷ. I render so.

## THE AMATORY EPIGRAMS

alterius vero divaricatae nivea caro rubescebat purpurea rosa rubicundior, tertia velut mare tranquillum sulcatur fluctibus mutis, denticata eius cute sponte palpitante. If Paris who judged the goddesses had seen three such, he would not have wished to look again on the former ones.

### 36.—BY THE SAME

RHODOPE, Melita, and Rhodoclea strove with each other, quænam habeat potiorē Merionem,<sup>1</sup> and chose me as judge, and like those goddesses famous for their beauty, stood naked, dipped in nectar. Et Rhodope quædam inter femora fulgebat Polyphenus velat rosariam cano scissum amne.<sup>2</sup> Rhodocleæ vero feminal vitro simile erat, udaq̃ue ejus superficies ve at in templo statuæ recens sculptæ. But as I knew well what Paris suffered owing to his judgment, I at once gave the prize to all the three goddesses.

### 37.—BY THE SAME

TAKE not to your arms a woman who is too slender nor one too stout, but choose the mean between the two. The first has not enough abundance of flesh, and the second has too much. Choose neither deficiency nor excess.

### 38.—NICARCHUS

A FINE and largely built woman attracts me, Similis, whether she be in her prime, or elderly. If she be young she will clasp me, if she be old and wrinkled, me felabit.

<sup>1</sup> i. e. feminal.

<sup>2</sup> A couplet on Melite wanting.

# GREEK ANTHOLOGY

## 39.—ΤΟΥ ΑΥΤΟΥ

Οὐκ ἀποθυήσκειν δεῖ με· τί μοι μέλει, ἦν τε ποδαγρός  
 ἦν τε δρομεὺς γεγονώς εἰς Ἀῖδην ὑπ᾿ ἄγω,  
 πολλοὶ γάρ μ' ἄροῦσιν. ἔα χωλὸν με γεύεσθαι  
 τῶνδ'· ἔνεκεν γὰρ ἴδ' ὥς οὐ ποτ' ἐῷ θιάσους.

## 40.—ΤΟΥ ΑΥΤΟΥ

Τῆς μητρὸς μὴ ἥκουε, Φιλονύμην· ἦν γὰρ ἀπέλθω  
 καὶ θῶ ἄπαξ ἔξω τὸν πύδα τῆς πύλεως,  
 τῶν καταπαιζόντων μὴ σχῆν' λιγόν, ἄλλα γ' ἐκείνοις  
 ἐμπαίξας· ἄρξαι πλείον' ἐμοῦ τι ποεῖν  
 πάντα λίθον κίνει· σαυτὴν τρέφε, καὶ γράφε  
 πρὸς με

εἰς ποίην ἀκτὴν εὐφρόσυνον γέγονας.  
 εὐτακτεῖν πειρῶ τὸ δ' ἐνοίκιον, ἦν τι περισσὸν  
 γίνηται, καὶ ἐμοὶ φρόντισον ἱμάτιον  
 ἦν ἐν γαστρὶ λείβης, τέκε, καὶ τέκε μὴ θορυβηθῇ.  
 εὐρήσει ποθεν ἔστ', ἔλθον εἰς ἡλικίην.

## 41.—ΡΟΥΦΙΝΟΥ

Τίς γυμνὴν οὕτω σε καὶ ἐξεβαλεῖ καὶ ἔδειραν,  
 τίς ψυχὴν λιθίνην εἶχε, καὶ οὐκ ἔβλεπε,  
 μοιχὰν ἴσως ἠῦρηκεν ἀκαίρως κείνος ἐσαλθὼν.  
 γινόμενον πῦσαι τοῦτο ποιοῦσι, τέκνον.  
 πλὴν ἀπὸ νῦν, ὅταν ἢ τις ἔσω, κείνος δ' ὅταν ἔξω,  
 τὸ πρόθυρον σφῆνεν, μὴ πάλι ταῦτόν πευθης.

## 42.—ΤΟΥ ΑΥΤΟΥ

Μισῶ τὴν ἀφελή, μισῶ τὴν σώφρονα λίαν·  
 ἡ μὲν γὰρ βραδέως, ἡ δὲ θέλει ταχέως

J. A. Pott, *Greek Love Songs and Epigrams*, II. P. 104.

## THE AMATORY EPIGRAMS

### 39.—BY THE SAME

MUST I not die? What care I if I go to Hades with gouty legs or in training for a race? I shall have many to carry me, so let me become lame, if I wish. As far as that goes, as you see, I am quite easy, and never miss a banquet.

### 40.—BY THE SAME

DON'T listen to your mother, Phlumenia, for once I am off and out of the town pay no attention to those who make fun of us, but give them tit for tat, and try to be more successful than I was. Leave no stone unturned, make your own living, and write and tell me what pleasures you have visited. Try and behave with propriety. If you have anything over pay the rent and get a coat for me. If you get with child, bring it to the birth, I entreat you. Don't be troubled about that when it grows up it will find out who its father was.

### 41.—RUFINUS

WHO beat you and turned you out half-naked like this? Who had so stony a heart and no eyes to see? Perhaps he arrived inopportunistly and found you with a lover. That is a thing that happens, all women do it, my child. But henceforth when someone is in, and he is out, bolt the outer door, lest the same thing happen to you again.

### 42.—BY THE SAME

I DISLIKE a woman who is too facile and I dislike one who is too prudish. The one consents too quickly, the other too slowly.

## GREEK ANTHOLOGY

### 43.—ΤΟΥ ΑΥΤΟΥ

Ἐκβιάλλει γυμνὴν τις, ἐπὴν εἶρη ποτὲ μοιχόν,  
 ὥς μὴ μοιχεύσας, ὥς ἀπο Πυθαγόρου,  
 εἶτα, τέκνον, κλαίουσα κατατρίψεις τὸ πρόσωπον,  
 καὶ παρρηγιώσεις μαινομένου προθύροις;  
 ἔκμαξαι, μὴ κλαῖε, τέκνον, χεύρήσκει ἄλλον, 5  
 τὸν μὴ καὶ τὸ βλέπειν εἰδότε καὶ τὸ δερεῖν.

### 44.—ΤΟΥ ΑΥΤΟΥ

Λέμβιον ἢ δ' ἑτέρα Κερκούριον, αἱ δὲ ἑταῖραι  
 αἰὲν ἐφορμοῦσιν τῷ Σαμίων λιμένι.  
 ἄλλαι, νέοι, πανδημὶ τὰ ληπτρικὰ τῆς Ἀφροδίτης  
 φεύγεθ'· ὁ συμμίξας καὶ καταδύς πίεται.

### 45.—ΚΙΛΛΑΚΤΟΡΟΣ

Παρθενικὰ κούρα τὰ ἡ κέρματα πλεόνα ποιεῖ,  
 οὐκ ἀπὸ τῆς τέχνης, ἀλλ' ἀπὸ τῆς φύσεως.

### 46.—ΦΙΛΟΔΗΜΟΣ

α. Χαῖρε σύ β. Καὶ σὺ γε χαῖρε. α. Τί δεῖ σε  
 καλεῖν. β. Σέ δε, α. Μὴ πα  
 τοῦτο φιλοσπαιδος. β. Μὴδὲ σὺ. α. Μὴ τιν' ἔχεις;  
 β. Ἀεὶ τὸν φιλόντα α. Θέλεις ἅμα σήμερον ἡμῖν  
 δεῖπνεῖν; β. Εἰ σὺ θέλεις. α. Εἴγε πόσον παρέση;  
 β. Μὴδὲν μοι προδίδου. α. Τοῦτο ξένον. β. Ἀλλ'  
 ὅσον ἂν σοι  
 κοιμηθέντι δοκῇ, τοῦτο δός. α. Οὐκ ἀδικεῖς.

## THE AMATORY EPIGRAMS

### 43.—BY THE SAME

Does any man turn his girl out of doors half-dressed, just because he finds a lover with her, — just as if he had never been guilty of adultery, as if he were a Pythagorean? And, so, my dear child, you will spoil your face with crying, will you and shiver outside the mamma's door? Wipe your eyes and stop crying, my dear, and we'll find another who is not so good at seeing things and at beating

### 44.—BY THE SAME

LENNON and Kerkurion,<sup>1</sup> the two whores, are always riding off the harbour of Samos. Fly, all ye youth, from Aphrodite's corsairs, he who engages, and is sunk, is swallowed up.

### 45.—CILLACTOR

A young girl increases her little store not by her art, but by her nature.<sup>2</sup>

### 46.—PHILODEMUS

*He.* Good-evening. *She.* Good-evening. *He.* What may your name be? *She.* And yours? *He.* Don't be so inquisitive all at once. *She.* Well don't you. *He.* Are you engaged? *She.* To anyone that likes me. *He.* Will you come to supper to-night? *She.* If you like. *He.* Very well. How much shall it be? *She.* Don't give me anything in advance. *He.* That is strange. *She.* Give me what you think right after sleeping with me. *He.* That is quite

<sup>1</sup> Names of two varieties of small boats adopted as *noms de guerre* by these courtesans. <sup>2</sup> = *locus naturalis*.



## GREEK ANTHOLOGY

ποῦ γίνῃ, πέμψω. β. Καταμάνθανε α. Πηνίκα  
 δ' ἤξεις.  
 β. Ἦν συθέλεις ὦρην. α. Εὐθυθέλω. β. Πρόαγε.

### 47.—ΡΟΤΦΙΝΟΤ

Πολλίαις ἡρασίμην σε λαβὼν ἐν νυκτί, *Μίλεια*,  
 πληρῶσαι θαλαρῇ θυμὸν ἐρωμαίῃ·  
 νῦν δ' ὅτε <μοι> γυμνὴ γλυκεροῖς μελέεσσι πέπλησαι,  
 ἔκλυτος ὑπναλέῃ γυνὴ κεκμηκα κίπρῃ  
 θυμὲ τάλαιν, τί πεποιθας, ἀνεγρεο, μὴδ' ἀπόκαμνε· δ  
 ζητήσεις ταυτὴν τὴν ὑπερευτυχίην.

### 48.—ΤΟΥ ΑΥΤΟΥ

Ὄμματα μὲν χρύσεια, καὶ ὑαλόεσσα παρειῇ,  
 καὶ στομα πορφύρεος τερπνότερον κυλινκος,  
 δειρὴ λυγδινὴ, καὶ στηθεα μαρμαίροντα,  
 καὶ πόδες ἀργυρῆς λευκότεροι ἑτιδος  
 εἰ δέ τι καὶ πλοκαμῖσι διαστίλβουσιν ἄκανθαι. δ  
 τῆς λευκῆς καλῆς οὐδὲν ἐπιστρέφομαι.

### 49.—ΓΑΛΛΟΤ

Ἦ τρισὶ λειτουργοῦσα πρὸς ἐν τάχος ἀνδράσι Λύδη,  
 τῷ μὲν ὑπὲρ νηδυν, τῷ δ' ὑπὸ, τῷ δ' ὀπίθεν,  
 εἰσδεχομαι φιλοπαιδα, γυναικομανίῃ, φιλυβριστήν.  
 εἰ σπεύδεις, ἐλθὼν συνδυσί, μὴ κατέχου.

### 50.—ΑΔΕΣΠΟΤΟΝ

Καὶ πενίη καὶ ἔρωτ' δύο μοι κακά· καὶ τὸ μὲν οἶσιν  
 κούφως· πῦρ δὲ φέρειν Κύπριδος οἱ δύναμαι.

## THE AMATORY EPIGRAMS

fair. Where do you live? I will send. *She*, I will tell you. *He*. And when will you come? *She*. Any time you like. *He*. I would like now. *She*. Then go on in front.

### 47.—RUFINUS

I often prayed, Thalia, to have you with me at night and satisfy my passion by fervent caresses. And, now you are close to me naked with your sweet limbs, I am all languid and drowsy. O wretched spirit, what hath befallen thee? Awake and faint not. Some day shalt thou seek in vain this supreme felicity.

### 48.—BY THE SAME

GOLDEN are her eyes and her cheeks like crystal, and her mouth more delightful than a red rose. Her neck is of marble and her bosom polished; her feet are whiter than silver Thetis.<sup>1</sup> If here and there the thistle-down glistens amid her dark locks, I heed not the white aftermath.

### 49.—GALLUS

Lynx, quae tribus viris eadem celeritate inservit, huic supra ventrem, illi subter, alia a postico. "Admitto" inquit "paediconem, mulerosum, irummatorem. Si festinas, etiam si cum duobus ingressus sis, ne te colibeas."

### 50.—ANONYMOUS

POVERTY and Love are my two woes. Poverty I will bear easily, but the fire of Cyprus I cannot.

<sup>1</sup> Alluding to her Homeric epithet "silver-footed."

# GREEK ANTHOLOGY

## 51.—ΑΔΕΣΠΟΤΟΝ

Ἡράσθην, ἐφίλουν, ἔτυχον, κατέπραξ', ἀγαπῶμαι  
τίς δέ, καὶ ἦς, καὶ πῶς, ἢ θεὸς οἶδε μόνῃ.

## 52.—ΔΙΟΣΚΟΡΙΔΟΥ

Ὅρκον κοινὸν Ἐρωτ' ἀνεθήκαμεν ὄρκος ὁ πιστὴν  
Ἀρσινόης θέμενος Σωσιπάτρῳ φίλῳ.  
ἀλλ' ἢ μὲν ψευδὴς κενὰ δ' ὄρκια, τῷ δ' ἐφυλίχθη  
ζῆμερος· ἢ δὲ θεῶν οὐ φανερὴ δύναμις.  
θρήνους, ὦ Ἰμέναιε, παρὰ κληῖσιν ἀῖσας  
Ἀρσινόης, παστῇ μεμψάμενος προδότῃ.

## 53.—ΤΟΥ ΑΥΤΟΥ

Ἢ πιθανή μ' ἔτρωσεν Ἀριστονόη, φίλ' Ἀδωνι,  
κοψαμένη τῇ σῇ στήθεα παρ καλύβῃ.  
εἰ δώσει ταύτην καὶ ἐμοὶ χάριν, ἣν ἀποπνεύσω,  
μὴ πρόφασις, σύμπλουν σύμ με λαβὼν ἀπάγων.

## 54.—ΤΟΥ ΑΥΤΟΥ

Μήποτε γαστροβαρὴ πρὸς σὸν λέχος ἀντιπρόσωπον  
παιδογόνῳ κλίνῃς Κύπριδι τερπόμενος.  
μεσσόθι γάρ μέγα κῦμα καὶ οὐκ ὀλίγος πόνος ἔσται,  
τῆς μὲν ἐρεσσομένης, σοῦ δὲ σαλευομένου.  
ἀλλὰ πάλιν στρέψας ῥοδοειδέϊ τέρπεο πνυγῇ,  
τὴν ἄλοχον νομήσας ἄρσενοπαιδα Κύπριν.

## 55.—ΤΟΥ ΑΥΤΟΥ

Δωρίδα τὴν ῥοδόπνυγον ὑπὲρ λεχέων διατείνας  
ἄψεσιν ἐν χλοεροῖς ἀθάνατος γέγονα.

## THE AMATORY EPIGRAMS

### 51.—ANONYMOUS

I FELL in love, I kissed, I was favoured, I enjoyed,  
I am loved; but who am I, and who is she, and how  
it befel, Cypris alone knows.

### 52.—DIOSCORIDES

To Love we offered the vow we made together,  
by an oath Arsinoë and Sosipater plighted their  
troth. But false is she, and her oath was vain, while  
his love survives, and yet the gods have not man-  
ifested their might. For a wedding song, Hymen,  
chant a dirge at her door, rebuking her faithless  
bed

### 53.—BY THE SAME

WINNING Aristonoe wounded me, dear Adonis,  
tearing her breasts by thy bier. If she will do me  
the same honour, when I die, I hesitate not, take  
me away with thee on thy voyage.

### 54.—BY THE SAME

GRAVIDAM ne adversum ad lectum inclines pro-  
creatrice venere te oblectans. In medio enim ingens  
fluctus, nec parvus labor erit, remigante illa, teque  
jactato, sed conversae roseis gaude natibus, uxorem  
docens masculae veneri se praestare.

### 55.—BY THE SAME

DORIDE roseis natibus puella super grabatulum  
distenta in floribus roscidis immortalis factus sum.

## GREEK ANTHOLOGY

ἢ γὰρ ὑπερφυέεσσι μεσον διαβᾶσά με ποσσιν,  
 ἦνυσεν ἀκλυνέως τὸν Κύπριδος δόλιχον,  
 ὀμμασι νωθρὰ βλέπουσα τὰ δ' ἠύτε πνεύματι  
 φύλλα,  
 ἀμφισαλευμένης, ἔτρεμε πορφύρεα,  
 μέχρις ἰππεσπείσθη λευκὸν μένος ἀμφοτέροισιν,  
 καὶ Δωρις παρέτοις ἐξεχύθη μέλεσι.

### 56.—ΤΟΥ ΑΥΤΟΥ

Ἴκμαίνει χεῖλη με ῥοδόχροα. ποικιλόμυθα,  
 ψυχστακῇ στόματος νεκταρέου προθυρα,  
 καὶ γλῆναι λασίαισιν ὑπ' ὕφρύνειν ἱστράπτουσαι,  
 σπλάγχχνων ἡμετέρων δίκτυα καὶ παγίδες,  
 καὶ μαζοὶ γλαγόμεντες, ἐύζυγες, ἡμερόεντες,  
 εὐφύες, πασης τερπνότεροι κύλυκος  
 ἀλλὰ τί μνηύω κυσὶν ὅστέα; μάρτυρές εἰσιν  
 τῆς ἀθυροστομίας οἱ Μίδεοι, καλαμοί.

### 57.—ΜΕΛΕΑΓΡΟΥ

Τὴν περιφρυγομένην ψυχὴν ἂν πολλάκι καίης,  
 φευγέτ', Ἔρως· καυτὴ, σκέτλι', ἔχει πτέρυγας.

### 58.—ΑΡΧΙΟΥ

Νήπι' Ἔρως, πορθεῖς μὲ τὸ κρήγγον· εἰς μὲ κένωσον  
 πᾶν σὺ βέλος, λοιπὴν μηκετ' ἀφείς γλυφίδα,  
 ὥς ἂν μοῦνον ἔλοις ἰοῖς ἐμέ, καὶ τινα χρῆζων  
 ἄλλον οἰστεῦσαι, μηκετ' ἔχοις ἀκίδα.

### 59.—ΤΟΥ ΑΥΤΟΥ

“Φεύγειν δεῖ τὸν Ἔρωτα” κενὸς πόνος· οὐ γὰρ ἀλύξω  
 πέζος ὑπο πτηνοῦ πυκνὰ δικακόμενος.

*Lilla C. Perry, From the Garden of Hellas, p. 109.*

## THE AMATORY EPIGRAMS

*Ipsa enim mirabilibus pedibus medium me amplexa,  
rectamque se tenens, absoluit longum carsum Veneris,  
oculis languidum tacens, hi autem velut vento fons  
tremebant purpurei, dum circumagrabatur, donec  
effusum est album robur umbonibus et Doris solutis  
jacuit membris.*

### 56.—BY THE SAME

THEY drive me mad, those rosy prattling lips,  
soul-melting portals of the ambrosial mouth, and  
the eyes that flash under thick eyebrows, nets and  
traps of my heart, and those milky paps well-mated,  
full of charm, fairly formed, more delightful than  
any flower. But why am I pointing out bones to  
dogs? Midas' reeds testify to what befalls tale-  
tellers.

### 57.—MELEAGER

Love, if thou burnest too often my scorched soul,  
she will fly away, she too, cruel boy, has wings.

### 58.—ARCHIAS

LITTLE Love, thou sayest me waste of a truth,  
empty all thy quiver on me, leave not an arrow. So  
shalt thou slay me alone with thy shafts, and when  
thou wouldst shoot at another, thou shalt not find  
wherewith.

### 59.—BY THE SAME

You say "one should fly from Love." It is labour  
lost, how shall I on foot escape from a winged  
creature that pursues me close?

# GREEK ANTHOLOGY

## 60.—ΡΟΤΦΙΝΟΤ

Παρθένος ἀργυροπαῖς ἐλούετο, χρύσεια μαζῶν  
 χροτὶ γαλακτοπαγῆ μῆλα διαινομένη  
 πυγαὶ δ' ἀλλήλαις περιηγέες εἰλίσσοντο,  
 ὕδατος ὑγροτέρῃ χρωτὶ σαλευομένη  
 τὸν δ' ὑπεροιδαίνοντα κατισκεπε πεπταμένη χεὶρ  
 οὐχ ὅλον Εὐρώταν, ἀλλ' ὅσον ἡδυνάτο

## 61.—ΤΟΥ ΑΥΤΟΥ

Τῇ κυανοβλεφάρῃ παίζων κονδᾶκα Φιλίππῃ,  
 ἐξ αὐτῆς κραδίης ἡδὺ γελᾶν ἐπαουν  
 " Δωδεκί σοι βεβληκα, καὶ αὐριον ἄλλα βαλῶ σοι,  
 ἢ πλεον, ἢ πάλιν δωδεκ' ἐπιστάμενος "  
 εἶτα κελευομένη† ἦλθεν γελᾶσας δε πρὸς αὐτήν  
 " Εἶθε σε καὶ νύκτωρ ἐρχομένην ἐκάλουν."

## 62.—ΤΟΥ ΑΥΤΟΥ

Οὐπω σοι τὸ καλὸν χρόνος ἔσβησεν, ἀλλ' ἔτι πολλὰ  
 λείψανα τῆς προτέρης σωζεται ἡλικίης,  
 καὶ χάριτες μένουσιν ἀγηραοί, οὐδὲ το κάλλος  
 τῶν ἰληρῶν μῆλων ἢ ρόδου ἐξεφυγεν.  
 ὦ πόσσους κατέφλεξε τυ πρῶν θεοεικελον ἄνθος

## 63.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

Ἀντιγόνη, Σικελὴ πάρος ἡσθία μοι ὥς δ' ἐγενήθης  
 Αἰτωλῇ, κάγω Μῆδος ἴδου γέγονα.

## 64.—ΑΣΚΛΗΠΙΑΔΟΤ

Νῖφα, χαλαζοβόλει, ποίει σκοτος, αἶθε, κεραύνου,  
 πάντα τὰ πορφύροντ' ἐν χθονὶ σείε νέφη.

## THE AMATORY EPIGRAMS

### 60.—RUFINUS

THE silver-footed maiden was bathing, letting the water fall on the golden apples of her breast, smooth like curdled milk. Her rounded buttocks, their flesh more fluid than water, rolled and tossed as she moved. Her outspread hand covered swelling Eurotas, not the whole but as much as it could.

### 61.—BY THE SAME

PLAYING at *Condar*<sup>1</sup> with dark-eyed Philippa I made her laugh sweetly with all her heart. "I have thrown you," I said "twelve, and to-morrow I will throw you another twelve or even more, as I know how." Then when she was told she came, and laughing I said to her "I wish I had called you at night too when you were coming."

### 62.—BY THE SAME

TIME has not yet quenched your beauty, but many relics of your prime survive. Your charm has not aged, nor has the loveliness departed from your bright apples or your rose. Ah, how many hearts did that once god-like beauty burn to ashes!<sup>2</sup>

### 63.—MARCUS ARGENTARIUS

ANTIGONE, I used to think you were Sicilian, but now you have become an Aetolian.<sup>3</sup> I have become a Mede.<sup>4</sup>

### 64.—ASCLEPIADES

SNOW, hail, make darkness, lighten, thunder, shake out upon the earth all thy black clouds! If thou

<sup>1</sup> We do not know what the game was, and the jokes in the epigram are quite uninteresting. <sup>2</sup> The last one is lost.

<sup>3</sup> A beggar, from *alēos*. <sup>4</sup> i. e. *μὴ δός*, don't give.



## GREEK ANTHOLOGY

ἦν γάρ με κτείνης, τότε παύσομαι ἦν δέ μ' ἀφῆς ἔην,  
καὶ διαδὺς τούτων χείρονα, κωμάσομαι  
ἔλκει γάρ μ' ο κρατῶν καὶ σοῦ θεός, ᾧ ποτε ο  
πεισθεῖς,  
Ζεῦ, διὰ χαλκείων χρυσὸς ἔδυσ θαλίμων.

### 65.—ΛΔΞΗΙΟΤΟΝ

Λίστος ὁ Ζεὺς ἦλθεν ἐπ' ἀντίθεον Ἰαιυμήδην,  
κύκνος ἐπὶ ξανθὴν μητέρα τὴν Ἑλένην.  
οὕτως ἀμφότερ' ἐστὶν ἀσύγκριτα τῶν δύο δ' αὐτῶν  
ἄλλοις ἄλλο δοκεῖ κρεῖσσον, ἐμοὶ τὰ δύο.

### 66.—ΡΟΥΦΙΝΟΥ

Εὐκαίρως μονάσασαν ἰδὼν Προδίκην ἱκέτεον,  
καὶ τῶν ἀμβροσίων ἀψάμενος γονάτων,  
"Σῶσον," ἔφην, "ἄνθρωπον ἀπολλύμενον παρὰ μικρὸν  
καὶ φεῦγον ζωῆς πνεῦμα σὺ μοι χάρισαι."  
ταῦτα λέγοντος ἔκλαυσεν ἀποψήσασα δὲ δάκρυ, ο  
ταῖς τρυφεραῖς ἡμᾶς χερσὶν ὑπεξέβαλεν.

### 67.—ΚΛΗΨΙΩΝΟΣ

Κάλλος ἄνει χαρίτων τέρπει μόνον, οὐ κατέχει δέ,  
ὥς ἄτερ ἀγκίστρου νηχόμενον δέλεαρ.

### 68.—ΛΟΥΚΙΑΔΙΟΥ, οἱ δὲ ΠΟΛΕΜΩΝΟΣ ΤΟΥ ΠΟΝΤΙΚΟΥ

\*Ἡ τὸ φιλεῖν περίγραψον, Ἐρως, ὄλον, ἢ τὸ φιλεῖσθα.  
πρόσθες, ἔν' ἢ λύσης τὸν πόθον, ἢ κεράσης.

R. Garnett, *A Chapter from the Greek Anthology*, lii.

## THE AMATORY EPIGRAMS

slayest me, then I shall cease, but if thou lettest me live, though I pass through worse than this, I will go with music to her doors, for the god compels me who is thy master too, Zeus, he at whose bidding thou, turned to gold, didst pierce the brazen chamber

### 65.—ANONYMOUS

ZEUS came as an eagle to god-like Ganymede, as a swan came he to the fair-haired mother of Helen.<sup>1</sup> So there is no comparison between the two things, one person likes one, another likes the other, I like both.

### 66.—RUFINUS

FINDING Prodice happily alone, I besought her, and clasping her ambrosial knees, "Save," I said "a man who is nearly lost, and grant me the little breath that has not left me." When I said this, she wept, but wiped away the tears and with her tender hands gently repulsed me.

### 67.—CAPITO

BEAUTY without charm only pleases us, but does not hold us, it is like a boat floating without a hook

### 68.—LUCILIUS OR POLEMO OF PONTUS

EITHER put an entire stop to loving, Eros, or else add being loved, so that you may either abolish desire or temper it.

<sup>1</sup> Leda.

## 69.—ΡΟΤΦΙΝΟΥ

Παλλὰς ἐσαθρήσασα καὶ Ἥρη χρυσοπέδιλος  
 Μαιονίδ', ἐκ κραδῆς ἰαχὸν ἀμφοτέραι  
 "Οὐκέτι γυμνούμεσθα κρίσις μία ποιμένος ἀρκεῖ·  
 οὐ καλὸν ἡττῆσθαι δις περὶ καλλασύνῃς."

## 70.—ΤΟΥ ΑΥΤΟΥ

Κάλλος ἔχεις Κύπριδος, Πειθοῦς στόμα, σῶμα καὶ  
 ἄκμῃν  
 εἰαρινῶν Ὠρῶν, φθέγμα δὲ Καλλιόπης,  
 νοῦν καὶ σωφροσύνην Θέμιδος, καὶ χεῖρας Ἀθήνης·  
 συν σοὶ δ' αἱ Χάριτες τεσσαρτές εἰσι, φίλην.

## 71.—ΤΟΥ ΑΥΤΟΥ

οἱ δὲ ΠΑΛΛΑΔΑ ΑΛΕΞΑΝΔΡΕΩΣ

Πρωτομαχοῦ πατρὸς καὶ Νικομάχης γεγαμηκῶς  
 θυγατέρα, Ζήνων, ἔνδον ἔχεις πόλεμον.  
 ζήτει Δυσίμαχον μοιχὸν φίλον, ὅς σ' ἐλεήσας  
 ἐκ τῆς Πρωτομάχου λύσεται Ἀνδρομάχης.

## 72.—ΤΟΥ ΑΥΤΟΥ

Τοῦτο βίος, τοῦτ' αὐτοῦ· τρυφὴ βίος. ἔρρετ' ἀνίας  
 ζωῆς ἀνθρώποις ὀλίγος χρόνος. ἄρτι Ἀύαιος,  
 ἄρτι χοροί, στέφανοί τε φιλαυθέες, ἄρτι γυναῖκες·  
 σήμερον ἐσθλὰ πάθω· τὸ γὰρ αὔριον οὐδενὶ δῆλον.

## THE AMATORY EPIGRAMS

### 69.—RUFINUS

WHEN Pallas and golden-sandalled Hera looked on Maeonis, they both cried out from their hearts: "We will not strip again; one decision of the shepherd is enough, it is a disgrace to be worsted twice in the contest of beauty

### 70.—BY THE SAME

THOU hast the beauty of Cypris, the mouth of Periklo, the form and freshness of the spring Hours, the voice of Calliope, the wisdom and virtue of Themis, the skill of Athene. With thee, my beloved, the Graces are four

### 71 —PALLADAS OF ALEXANDRIA

ZENON, since you have married the daughter of Protomachus (first in fight, and of Nicomache (conquering in fight) you have war in your house. Search for a kind seducer, a Lysimachus (deliverer from fight) who will take pity on you and deliver you from Andromache (husband-fighter) the daughter of Protomachus.

### 72. —BY THE SAME

THIS is life, and nothing else is, life is delight; away, dull care! Brief are the years of man. To-day wine is ours, and the dance, and flowery wreaths, and women. To-day let me live well; none knows what may be to-morrow

# GREEK ANTHOLOGY

## 73. -ΡΟΤΥΝΙΝΟΤ

Δαίμονες, οὐκ ᾔδειν ὅτι λούεται ἡ Κυθέρεια,  
 χερσὶ καταυχεῖνους λυσαμένη πλοκιμου.  
 ἰλήκοις, δέσποινα, καὶ ὄμμασιν ἡμετέροις  
 μῆποτε μῆρίσης, θεῶν ἰδοῦσι τυπον.  
 νῦν ἔγνων· Ῥοδύκλεια, καὶ οὐ Κύπρις, εἶτα τὸ δ  
 κίλλος  
 τοῦτο πύθεν, σὺ, δοκῶ, τὴν θεὸν ἐκδέδουκας

## 74.—ΤΟΥ ΑΥΤΟΥ

Πέμπω σοὶ Ῥοδύκλεια, τόδε στέφος, ἄνθεσι καλοῖς  
 αὐτὸς υφ' ἡμετέραις πλεξέμενος παλίμαις.  
 ἔστι κρίνοι, ῥόδαί τε κύλυξ, νοτερή τ' ἰνέμωνη,  
 καὶ νάρκισσος ὀγρύς, καὶ κυανανγές ἶον  
 ταῦτα στεψάμεν, ἀΐξον μεγαλαυχὸς ἐοῦσα δ  
 ἄνθεῖς καὶ ληγεῖς καὶ σὺ καὶ ὁ στέφανος

† H Gidd, *Poems from the Greek Anthology*, p. 1; † A. Pott, *Greek Love Songs and Epigrams*, 1 p. 121.

## 75.—ΤΟΥ ΑΥΤΟΥ

Γείτονα παρθένον εἶχον Ἀμυμώνην, Ἀφροδίτῃ,  
 ἥ μου τὴν ψυχὴν ἐφλεγεν οὐκ ὀλίγον.  
 αὐτῇ μοι προσέπαιξε, καί, εἴ ποτε καιρὸς, ἐτύλμων  
 ἡριθρία, τι πλέον, τὸν πονοὶν ᾗσθαινετο  
 ἦνυσα πολλὰ καμῶν, παρακηκοα νῦν ὅτι τίκτει δ  
 ὥστε τί ποιούμεν, φαίνομεν ἢ μένομεν,

## 76.—ΤΟΥ ΑΥΤΟΥ

Αὕτη πρόσθεν ἦν ἐρατοχρὸς, εἰαρόμασθος,  
 εὐσφυρὸς, εὐμήκης, εὐοφρὺς, εὐπλόκαμος·  
 † συγχαί προσέπαιξε

## THE AMATORY EPIGRAMS

### 73.—RUFINUS

YE gods! I knew not that Cytherea was bathing, releasing with her hands her hair to fall upon her neck. Have mercy on me, my queen, and be not wrath with my eyes that have looked on thy immortal form. Now I see. It is Rhodoeica and not Cypris. Then whence this beauty? Thou, it would seem, hast despoiled the goddess.

### 74.—BY THE SAME

I SEND thee this garland, Rhodoeica, that with my own hands I wove out of beautiful flowers. There are lilies and roses and dewy anemones and tender narcissus and purple-gleaming violets. Wear it and cease to be vain. Both thou and the garland flower and fade.

### 75.—BY THE SAME

KNOW Appared to that Anymone, a young girl, was my neighbour and set my heart on fire not a little. She herself would jest with me, and whenever I had the opportunity I grew venturesome. She used to blush. Well! that did not help matters, she felt the pang. With great pains I succeeded, I am told now that she is with child. So what am I to do, be off or remain?

### 76.—BY THE SAME

ONCE her complexion was lovely, her breasts like the spring-tide, all were good, her ankles, her

# GREEK ANTHOLOGY

ἡλλίχθη δὲ χρόνῳ καὶ γήραϊ καὶ πολιαῖσι,  
καὶ νῦν τῶν προτέρων οὐδ' ὄναρ οὐδὲν ἔχει,  
ἑλλοτρίας δὲ τρίχας, καὶ ῥυσῶδες τὸ πρόσωπον, 6  
οἶον γηρασας οὐδὲ πύθμενος ἔχει.

## 77.—ΤΟΥ ΑΥΤΟΥ

Ἐὶ τοίνυν χάριν εἶχε γυνὴ μετὰ Κύπριδος εὐνήν,  
οὐκ ἂν τοι κύρον ἔσχεν ἀνὴρ ἀλόχοισιν ὁμιλῶν.  
πᾶσαι γὰρ μετὰ Κύπριν ἀτερπείας εἰσὶ γυναῖκες.

## 78.—ΙΙΔΑΤΩΝΟΣ

Τὴν ψυχὴν, Ἀγαύθωνα φιλῶν, ἐπὶ χεῖλεσιν ἔσχον·  
ἦλθε γὰρ ἡ τλημῶν ὥς διαβησομένη.

## 79.—ΤΟΥ ΑΥΤΟΥ

Τῷ μῆλι βάλλω σε· σὺ δ' εἰ μὲν ἐκοῦσα φιλεῖς με,  
δεξάμενῃ, τῆς σῆς παρθενίης μετάδος·  
εἰ δ' ἄρ' ὃ μὴ γίγνοιτο νοεῖς, τοῦτ' αὐτὰ λαβοῦσα  
σκέψαι τὴν ὥρην ὥς ὀλιγοχρόνιος.

## 80.—ΤΟΥ ΑΥΤΟΥ

Μῆλον ἐγὼ βάλλει με φιλῶν σέ τις. ἀλλ'  
ἐπίνευσον,  
Ξανθίππη· κἀγὼ καὶ σὺ μαραινόμεθα.

## 81.—ΔΙΟΝΤΣΙΟΥ ΣΟΦΙΣΤΟΥ

Ἦ τὰ ῥόδα, ῥοδόεσσιν ἔχεις χάριν· ἀλλὰ τί  
πωλεῖς;  
σαυτήν, ἢ τὰ ῥόδα; ἢ ἐ συναμφότερα,

J. A. Pott, *Greek Love Songs and Epigrams*, i. p. 51

## THE AMATORY EPIGRAMS

height, her forehead, her hair But time and old age and grey locks have wrought a change and now she is not the shadow of her former self, but wears false hair and has a wrinkled face, uglier even than an old monkey's.

### 77.—BY THE SAME

If women had as much charm when all is over as before, men would never tire of intercourse with their wives, but all women are displeasing then.

### 78.—PLATO

My soul was on my lips as I was kissing Agathon. Poor soul! she came hoping to cross over to him.

### 79.—BY THE SAME

I throw the apple at thee, and thou, if thou lovest me from thy heart, take it and give me of thy maidenhead, but if thy thoughts be what I pray they are not, take it still and reflect how short-lived is beauty

### 80.—BY THE SAME

I AM an apple; one who loves thee throws me at thee. But consent, Xanthippe, both thou and I decay.

### 81.—DIONYSIUS THE SOPHIST

You with the roses, rosy is your charm, but what do you sell, yourself or the roses, or both?



## GREEK ANTHOLOGY

### 82.—ΑΔΕΣΠΟΤΟΝ

ὦ σοβαρὴ βαλάνισσα, τί δὴ ποτὲ μ' ἔκπυρα  
 λούεις;  
 πρὶν μ' ἀποδύσασθαι, τοῦ πυρὸς αἰσθίνομαι.

### 83.—ΑΔΕΣΠΟΤΟΝ

Εἴθ' ἄνεμος γενόμεν, σὺ δ' ἐπιστεῖχουσα παρ'  
 ἰγὰς  
 στηθεα γυμνώσαις, καὶ με πνέοντα λάβοις.

J. A. Pott, *Greek Love Songs* κατὰ Ἑλληνισμὸν, i. pp. 145-6.

### 84.—ΑΛΛΟ

Εἴθε ῥόδον γενόμεν ὑποπόρφυρον, ὅφρα με χερσὶν  
 ἄρσαμένη χαρίσῃ στηθεσὶ χιονέοις.

J. A. Pott, *Greek Love Songs* κατὰ Ἑλληνισμὸν, i. pp. 145-6.

### 85.—ΑΣΚΛΗΠΙΑΔΟΥ

Φεῖδρ' παρθενίης· καὶ τί πλέον; οὐ γὰρ ἐς Ἀθην  
 ἔλθουσ' εὐρήσεις τὸν φιλέοντα, κόρη.  
 ἐν ζωοῖσι τὰ τερπνὰ τὰ Κύπριδος· ἐν δ' Ἀχέροντι  
 ὅστιά καὶ σποδιή, παρθένα, κεισόμεθα.

A. Lang, *Translations of Pindar*, vol. 2, p. 171.

### 86.—ΚΛΑΥΔΙΑΝΟΥ

Ἰλαθί μοι, φίλε Φροῖβε· σὺ γὰρ θοὰ τόξα τιταίνων  
 ἐβλήθης ὑπ' Ἑρωτος ὑπ' ὠκυπόροισιν ὁίστοϊς.

## THE AMATORY EPIGRAMS

### 82.—ANONYMOUS

Proud waitress of the bath, why dost thou bathe me so fiercely? Before I have stripped I feel the fire.

### 83.—ANONYMOUS

Oh, would I were the wind, that walking on the shore thou mightest bare thy bosom and take me to thee as I blow.

### 84 —ANONYMOUS

Oh, would I were a pink rose, that thy hand might pluck me to give to thy snowy breasts.

### 85 —ASCLEPIADES

Thou grudgest thy maiden-head? What avails it? When thou goest to Hades thou shalt find none to love thee there. The joys of Love are in the land of the living, but in Acheron, dear virgin, we shall be dust and ashes.

### 86.—CLAUDIANUS

HAVE mercy on me, dear Phoebus; for thou, drawer of the swift bow, wast wounded by the swift arrows of Love.

# GREEK ANTHOLOGY

## 87.—ΡΟΥΦΙΝΟΥ

Ἄρνείται τὸν ἔρωτα Μελισσιᾶς, ἔλλα τὸ σῶμα  
 κέκραγ' ὡς βελέων δεξιμενον φαρέτρην,  
 καὶ βίσις ἀστατέουσα, καὶ ἀστατος ἀσθματος  
 ὄρη,  
 καὶ κοῖλαι βλαφείρων ἰοτυπεῖς βίσις.  
 ἀλλὰ, Πιοβοι, πρὸς μητρὸς ἐνστεφανου Κυβερείης, 5  
 φλέξατε τὴν ἀπιθῇ, μεχρὶς ἐρεῖ "φλέγομαι."

## 88.—ΤΟΥ ΑΥΤΟΥ

Κίδυσιν οὐκ ἰσχυσας ἴσῃν φλόγα, πυρφορε, καῦσαι,  
 τὴν ἐν καιομένην ἢ σβέσου ἢ μετίθες.

## 89.—ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ

Οὐκ ἔσθ' οὗτος ἔρως, εἴ τις καλὸν εἶδος ἔχουσιν  
 βούλετ' ἔχειν, φρονίμοις ὁμμασι παιθόμενος  
 ἀλλ' ὅστις κακόμορφον ἰδῶν, τετορημένος τοῖς  
 στέργει, μαινομένης ἐκ φρενὸς αἰθόμενος,  
 οὗτος ἔρως, πῦρ τοῦτο· τὰ γὰρ καλὰ πάντα ὁμοίως 5  
 τέρπει τοὺς κρίνειν εἶδος ἐπισταμένους.

## 90.—ΑΔΕΣΠΟΤΟΝ

Πέμπω σοι μύρον ἡδύ, μύρφ τὸ μύρον θεραπεύων,  
 ὡς Βρομῆ σπένδων νῦμα τὸ τοῦ Βρομιου.

## 91.—ΑΔΕΣΠΟΤΟΝ

Πέμπω σοι μύρον ἡδύ, μύρφ παρέχων χάριν, οὐ  
 σοί  
 αὐτὴ γὰρ μυρῖσαι καὶ τὸ μύρον δύνασαι.

## THE AMATORY EPIGRAMS

### 87.—RUFINUS

MELISSIAS denies she is in love, but her body cries aloud that it has received a whole quiverful of arrows. Unsteady is her step and she takes her breath in snatches, and there are dark purple hollows under her eyes. But, ye Loves, by your mother, fair-wreathed Cytherea, burn the rebellious maid, till she cry, "I am burning."

### 88.—BY THE SAME

LINKMAN Love, if thou canst not set two equally alight, put out or transfer the flame that burns in one.

### 89.—MARCUS ARGENTARIUS

THAT is not love if one, trusting his judicious eyes, wishes to possess a beauty. But he who seeing a homely face is pierced by the arrows and loves, set alight by fury of the heart—that is love, that is fire, for beauty delights equally all who are good judges of form.

### 90.—ANONYMOUS

I SEND thee sweet perfume, ministering to scent with scent, even as one who to Bacchus offers the flowing gift of Bacchus.

### 91.—ANONYMOUS

I SEND thee sweet perfume, not so much honouring thee as it, for thou canst perfume the perfume.

## GREEK ANTHOLOGY

### 92.—ΡΟΤΦΙΝΟΤ

Ἵψοῦται Ῥοδόπη τῷ κάλλει· κῆν ποτε "χαῖρε"  
εἶπαι, ταῖς σοβαραῖς ὀφρύσιν ἠσπίαστο.  
ἦν ποτε καὶ στεφάνους προθύρων ὑπὲρ ἐκκρα-  
μίσσωμαι,  
ὀργισθεῖσα πατεῖ τοῖς σοβαροῖς ἵχνεσιν.  
ὦ ῥυτίδες καὶ γῆρας ἀνηλίες, ἔλθετε θύσσαν,  
σπεύσατε· κἂν ὑμεῖς πεύσατε τὴν Ἰοδόπην.

5

### 93.—ΤΟΥ ΑΥΤΟΥ

Ὀπλισμαὶ πρὸς Ἰέρωτα περὶ στέρνοισι λογισμὸν,  
οὐδέ με νικήσει, μῦνος ἔωι πρὸς ἕνα  
θνατὸς δ' ἀθανάτω συστησομαι· ἦν δὲ βοηθὸν  
Βάκχον ἔχῃ, τί μόνος πρὸς δὺ ἐγὼ δύναμαι;  
J. A. Voss, *Greek Love Songs* ἀπὸ Ἑλληνισμοῦ, i. p. 124.

### 94.—ΤΟΥ ΑΥΤΟΥ

Ὅμματ' ἔχεις Ἥρης, Μελίτη, τὰς χεῖρας Ἀθήνης,  
τοὺς μαζοὺς Παφίης, τὰ σφυρὰ τῆς Θετιδος.  
εὐδαίμων ὁ βλέπων σε· τρισόλβιος ὅστις ἀκούει·  
ἡμίθεος δ' ὁ φιλῶν· ἀθίνατος δ' ὁ γαμῶν.

### 95.—ΑΔΕΣΠΟΤΟΝ

Τέσσαρες αἱ Χάριτες, Παφίαι δυο, καὶ δέκα  
Μοῦσαι·  
Δερκυλλὲς ἐν πάσαις Μοῦσα, Χάρις, Παφίη.

### 96.—ΜΕΛΕΑΓΡΟΤ

Ἰξὸν ἔχεις τὸ φίλημα, τὰ δ' ὄμματα, Τιμάριον,  
πῦρ·  
ἦν ἐσίδης, καίεις· ἦν δὲ θίγης, δέδεκας.

## THE AMATORY EPIGRAMS

### 92.—RUFINUS

RHODOPE is exalted by her beauty, and if I chance to say "Good day," salutes me only with her proud eyebrows. If I ever hang garlands over her door, she crushes them under her haughty heels in her wrath. Come quicker, wrinkles and pitiless old age; make haste. Do you at least unbend Rhodope.

### 93.—BY THE SAME

I HAVE armed my breast with wisdom against Love; nor will he conquer, if it be a single combat. I, a mortal, will stand up against an immortal. But if he has Bacchus to help him, what can I alone against two?

### 94.—BY THE SAME

THOU hast Hera's eyes, Melite, and Athena's hands, the breasts of Aphrodite, and the feet of Thetis. Blessed is he who looks on thee, thrice blessed he who hears thee talk, a demigod he who kisses thee, and a god he who takes thee to wife.

### 95.—ANONYMOUS

FOUR are the Graces, there are two Aphrodites and ten Muses. Dercylis is one of all, a Grace, an Aphrodite, and a Muse.

### 96.—MELEAGER

TIMARION, thy kiss is bird-lime, thy eyes are fire. If thou lookest at me, thou burnest, if thou touchest me, thou hast caught me fast.

# GREEK ANTHOLOGY

## 97.—ΡΟΤΦΙΝΟΥ

Εἰ μὲν ἐπ' ἀμφοτέροισιν, Ἔρωος, ἴσα τόξα τιταίνεις,  
εἰ θεός· εἰ δὲ ρέπεις πρὸς μέρος, οὐ θεός εἰ.

J. A. Pate, *Greek Love Songs and Epigrams*, i. p. 126.

## 98.—ΛΑΔΗΛΟΝ, οἱ δὲ ΑΡΧΙΟΥ

Ἵπλίζει, Κύπρι, τόξα, καὶ εἰς σκοπὸν ἥσυχος ἔλθῃ  
ἄλλον· ἐγὼ γὰρ ἔχω τραύματος οὐδὲ τόπον.

J. A. Pate, *Greek Love Songs and Epigrams*, i. p. 151

## 99 —ΛΑΔΗΛΟΝ

Ἦθελον, ὦ καθαριδὲ, παραστίς, ὥς καθαρίζεις,  
τὴν ὑπύπτην κροῦσαι, τὴν τε μέσσην χαλάσαι.

## 100.—ΛΑΔΗΛΟΝ

Εἰ μοί τις μέμφοιτο, δαεὶς ὅτι λάτρεις Ἔρωτος  
φοιτῶ, θηρευτὴν ὀμμασιν ἱξῶν ἔχων,  
εἰδείη καὶ Ζῆνα, καὶ Ἄϊδα, τὸν τε θαλάσσης  
σκηπτοῦχον, μαλερῶν δοῦλον ἔοντα ποθων.  
εἰ δὲ θεοὶ τοιοῖδε, θεοῖν δ' ἐνέπουσιν ἔπεσθαι  
ἀνθρώπους, τί θεῶν ἔργα μαθὼν ἀδικῶ;

5

## 101.—ΑΔΕΣΠΟΤΟΝ

- α. Χαῖρε κόρη. β. Καὶ δὴ σύ. α. Τίς ἡ προΐουσα;  
β. Τί πρὸς σέ,  
α. Οὐκ ἀλόγως ζητῶ. β. Δεσπότις ἡμετέρη.  
α. Ἐλπίζειν ἔστι; β. Ζητεῖς δὲ τί; α. Νύκτα.  
β. Φέρεις τι;  
α. Χρυσίον. β. Εὐθίμει. α. Καὶ τόσον. β. Οὐ  
δύνασαι.

## THE AMATORY EPIGRAMS

### 97.—RUFINUS

Love, if thou amnest thy bow at both of us impartially thou art a god, but if thou favourest one, no god art thou.

### 98.—ARCHIAS OR ANONYMOUS

PREPARE thy bow, Cypris, and find at thy leisure another target, for I have no room at all left for a wound.

### 99.—ANONYMOUS

VELLEM, O citharoede, adstans tibi lyram pulsant  
summam pulsare, mediam vero laxare.

### 100.—ANONYMOUS

If anyone blame me because, a skilled servant of Love, I go to the chase, my eyes armed with bird-lime to catch ladies, let him know that Zeus and Hades and the Lord of the Sea were slaves of violent desire. If the gods are such and they bid men follow their example, what wrong do I do in learning their deeds?

### 101. ANONYMOUS

*He.* Good day, my dear *She* Good day. *He.* Who is she who is walking in front of you? *She.* What is that to you? *He.* I have a reason for asking. *She.* My mistress. *He.* May I hope? *She.* What do you want? *He.* A night. *She.* What have you for her? *He.* Gold. *She.* Then take heart. *He.* So much (*showing the amount*). *She.* You can't.



## 102.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

Τὴν ἰσχυρὴν Διόκλειαν, ἡσπαρκοτέρην Ἀφροδίτην,  
 ὄψεαι, ἄλλα καλοῦς ἦθεσι τερπομένην.  
 οὐ πολὺ μοι τὸ μεταξὺ γενήσεται· ἄλλ' ἐπὶ λεπτὰ  
 στέρνα πεσών, ψυχῇ κείσομαι ἐγγυτάτω.

## 103.—ΡΟΤΦΙΝΟΤ

Μέχρι τίνος, Προδίκη, παρακλαυσομαι; ἄχρι τίνος σε  
 γουνησομαι, στέρει, μηδὲν κινουμένος;  
 ἤδη καὶ λευκαὶ σοι επισκιρτῶσιν ἔθειραι,  
 καὶ τάχα μοι δώσεις ὡς Ἑκάβη Πριάμω.

## 104.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

Λῆρε τὰ δικτῦα ταῦτα, κακόσχολε, μηδ' ἐπιτηδὴς  
 ἰσχυιὸν ἐρχομένη σύστρεφε, Λυσιδίκη.  
 εὖ· σε περισφίγγει λεπτὸς στολιδαίμωσι πέπλος,  
 πάντα δέ σοι βλέπεται γυμνὰ, καὶ οὐ βλέπεται.  
 εἰ τοδε σοι χαρίει καταφαίνεται, αὐτὸς ὁμοίως  
 ὀρθὸν ἔχων βύσσιν τοῦτο περισκεπύσω. 6

## 105.—ΤΟΥ ΑΥΤΟΥ

Ἄλλος ὁ Μηνοφίλας λέγεται παρὰ μαχλῦσι κόσμος,  
 ἄλλος, ἐπεὶ πάσης γαίνεται ἡκραςίης.  
 ἄλλ' ἴτε Χαλδαῖοι κείνης πέλας· ἥ γὰρ ὁ ταύτης  
 οὐρανὸς ἐντὸς ἔχει καὶ κύνα καὶ διδύμους.

## 106.—ΔΙΟΓΕΝΙΟΤ ΜΙΑΗΣΙΟΤ

Γραῖα, φίλη θρέπτειρα, τί μου προσιόντος ὑλακτεῖς,  
 καὶ χαλεπὰς βάλλεις δις τόσον εἰς ὀδυνας;

\* I write εὖ οὐ ΜΗ.

## THE AMATORY EPIGRAMS

### 102.—MARCUS ARGENTARIUS

"You will see Dioclea, a rather slim little Venus, but blessed with a sweet disposition." "Then there won't be much between us, but falling on her thin bosom I will lie all the nearer to her heart."

### 103.—RUFINUS

For how long, Prodicæ, shall I weep at thy door?  
Till when shall thy hard heart be deaf to my prayers?  
Already the grey hairs begin to invade thee, and soon  
thou shalt give thyself to me as Hecuba to Priam.

### 104.—MARCUS ARGENTARIUS

Take off these nets, Lysidice, you tease, and don't  
roll your hips on purpose, as you walk. The folds  
of your thin dress cling well to you, and all your  
charms are visible as if naked, and yet are invisible.  
If this seems amusing to you, I myself will dress in  
gauze too (*hoc erectum bysso velabo.*)

### 105.—BY THE SAME

*Alius Menophilæ qui dicitur inter reliqua scorta  
mundus (vel decentia), alius ubi omnes adhibet  
impudicitiam. At vos Chaldaei accedite ad hanc,  
caelum (vel palatum) enim eius et Canem et Geminos  
intus habet.*

### 106.—DIOTIMUS OF MILETUS

GRANNY, dear nurse, why do you bark at me  
when I approach, and cast me into torments twice

# GREEK ANTHOLOGY

παρθενικὴν γὰρ ἄγεις παρικαλλέα, τῆς ἐπιβαίνων  
 ἵχνεσι τὴν ἰδικὴν οἶμον ἰδ' ὥς φέρομαι,  
 εἶδος ἐσανγαζῶν μοῦνον γλυκύ, τίς φθονος ὄσσω, 5  
 δύσμορε· καὶ μορφᾶς ἀθανάτων βλέπομεν

## 107.—ΦΙΛΟΔΗΜΟΣ

“Γινώσκω, χαρίεσσα, φιλεῖν πᾶν τὸν φιλέοντα,  
 καὶ πᾶσι γινώσκει τὸν με δακύντα δακεῖν  
 μὴ λύπει με λίην· στέργοντί σε, μὴδ' ἐρεθίζειν  
 τὰς βαρυαργίτους σοι θέλε Πιερίδας.”  
 τοῦτ' ἐβύων αἰεὶ καὶ προὔλεγον· ἄλλ' ἴσα πόντη 11  
 Ἴονίῳ μύθων ἔκλυες ἡμετέρων.  
 τοιγὰρ νῦν σὶ μὲν ὧδε μεγα κλαίουσα βαῦξεις·  
 ἡμεῖς δ' ἐν κολποῖς ἡμεῖθα Ναιάδος.

## 108.—ΚΡΙΝΑΓΟΡΟΣ

Δειλαίη, τί σε πρῶτον ἔπος, τί δὲ δεύτατον εἶπω;  
 δειλαίη· τοῦτ' ἐν παντὶ κακῷ ἔτιμον  
 οἶχθαι, ὦ χαρίεσσα γύναι, καὶ ἐς εἶδος ὄρην  
 ἄκρα καὶ εἰς ψυχῆς ἡθος ἀνεγκαμένη  
 Πρῶτη σοὶ ὄναμ' ἔσκειν ἐτήτιμον· ἦν γὰρ ἅπαντα 11  
 δεύτερ' ἀμιμήτων τῶν ἐπὶ σοὶ χαρίτων.

## 109.—ΑΝΤΙΠΑΤΡΟΣ <ΘΕΣΣΑΛΟΝΙΚΕΩΣ>

Δραχμῆς Εὐρώπην τὴν Ἀτθίδα, μήτε φοβηθεὶς  
 μηδὲνα, μήτ' ἄλλως ἀντιλέγουσαν, ἔχε,  
 καὶ στρωμνὴν παρέχουσαν ἀμεμφέα, χεῖρότε χειμῶν,  
 ἄνθρακας ἢ ῥα μίτην, Ζεῦ φίλε, βούς ἀγάνου.

## THE AMATORY EPIGRAMS

as cruel. You accompany a lovely girl, and look how treading in her steps I go my own way, only gazing at her sweet form. Why be jealous of eyes, if fated nurse? We are allowed to look on the forms of even the immortals.

### 107 PHILODEMUS

"I know, charming lady, how to love him who loves me, and again I know right well how to bite him who bites me. Do not vex too much one who loves thee, or try to provoke the heavy wrath of the Muses." So I ever cried to thee and warned, but thou didst hearken to my words no more than the Ionian Sea. So now thou sobbest sorely and complaineest, while I sit in Naus' lap.

### 108 —CRINAGORAS

*(Epitaph on a lady called Prote)*

UNHAPPY! what first shall I say, what last? Unhappy! that is the essence of all woe. Thou art gone, O lovely lady, excelling in the beauty of thy body, in the sweetness of thy soul. Rightly they named thee Prote (First) for all was second to the peerless charm that was thine

### 109. ANTIPATER OF THESSALONICA

You can have the Attic Europa for a drachma with none to fear and no opposition on her part, and she has perfectly clean sheets and a fire in winter. It was quite superfluous for you, dear Zeus, to turn into a bull

## 110. ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ

Ἰγχεί Λυσιδίκης κυάθους δέκα, τῆς δὲ ποθεινῆς  
 Εὐφρωτῆς ἓνα μοι, λάτρι, δίδου κύαθον.  
 φήσεις Λυσιδίκην με φιλεῖν πλεον. οὐ μὰ τὸν ἠδὺν  
 Βάκχον, ὃν ἐν ταύτῃ λαβροποτῶ κύλικιν  
 ἀλλὰ μοι Εὐφρώντη μία πρὸς δέκα· καὶ γὰρ 5  
 ἀπείρους  
 ἀστερας ἐν μῆνις φέγγος ὑπερτίθεται.

## 111.—ΑΝΤΙΦΙΛΟΥ

Ἰλπον ἰγὼν καὶ πρόσθεν, ὅτ' ἦν ἔτι φίλτρα Τερεινῆς  
 νήπια. \* Συμφλέξει πάντας ἀεζομένη."  
 οἱ δ' ἐγέλων τὸν μυντιν. ἴδ', ὁ χρόνος ὃν ποτ' ἐφώνουν,  
 οὗτος· ἐγὼ δὲ πάλαι τραύματος ῥοθανυμην.  
 καὶ τί πάθω; λεύσσειν μὲν, δλαι φλογας· ἦν δ' 6  
 ἀπονεύσω,  
 φροντίδας· ἦν δ' αἰτῶ, "παρθένος." οἰχόμεθα.

## 112.—ΦΙΛΟΔΗΜΟΥ

Ἦρσθην· τίς δ' οὐχι; κεκωμακα· τίς δ' ἀμύητος  
 κόμων; ἀλλ' ἐμύνην· ἐκ τίνος; οὐχὶ θεοῦ,  
 ἐρρίφθω· παλιῇ γὰρ ἐπείγεται ἀντὶ μελαίνης  
 θρίξ ἤδη, συνετῆς ἄγγελος ἡλικίης.  
 καὶ παῖξαιν ὅτε καιρὸς, ἐπαίξαμεν ἡνίκα καὶ νῦν 6  
 οὐκέτι, λαιτέρης φροντίδος ἀψόμεθα.

## 113.—ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ

Ἦράσθης πλουτῶν, Σωσίκρατες· ἀλλὰ πένης ὢν  
 οὐκέτ' ἐρᾷς λιμὸς φάρμακον οἷον ἔχει.

## THE AMATORY EPIGRAMS

### 110.—MARCUS ARGENTARIUS

Pova in ten ladles of Lysidice,<sup>1</sup> cup-bearer, and of charming Euphrante give me one ladle. You will say I love Lysidice best. No! I swear by sweet Bacchus, whom I drain from this cup. But Euphrante is as one to ten. Dath not the light of the moon that is single overcome that of countless stars?

### 111. ANTIPHILUS

I said even formerly, when Tereina's charms were yet infantile, "She will consume us all when she grows up." They laughed at my prophecy. But lo the time I once foretold is come, and for long I suffer myself from the wound. What am I to do? 'To look on her is pure fire, and to look away is trouble of heart, and if I pay my suit to her, it is "I am a mad" ' All is over with me.

### 112. PHILODEMUS

I LOVED. Who hath not? I made revels in her honour. Who is uninitiated in those mysteries? But I was distraught. By whom? Was it not by a god?—Good-bye to it, for already the grey locks hurry on to replace the black, and tell me I have reached the age of discretion. While it was playtime I played, now it is over I will turn to more worthy thoughts.

### 113.—MARCUS ARGENTARIUS

You fell in love, Sosicrates, when rich, now you are poor, you are in love no longer. Want an

<sup>1</sup> It was customary, when the cup-bearer ladled the wine into the cup, to pronounce the name of the lady one wished to toast.

ἡ δὲ πάρος σε καλεῦσα μύρον καὶ τερπνὸν Ἄδωνιν  
 Μηνοφίλα, νῦν σου ταῦνομα πυνθάνεται,  
 "Τίς πόθεν εἰς ἀνδρῶν, πόθι ται πτόλις;" ἡ μόλις  
 ἔγνωσ  
 τοῦτ' ἔπος, ὥς οὐδεὶς οὐδὲν ἔχοντι φίλος.

W. L. Howells, *Works* (Gibbs ed.), p. 304.

## 114.—ΜΛΙΚΙΟΥΤ

Ἦ χαλεπὴ κατὰ πάντα φιλόστιον, ἡ τὸν ἐραστήν  
 μηδέποτε ἀργυρίου χωρὶς ἀνασχομένη,  
 φαίνεται ἀνεκτοτέρη νῦν ἢ πάρος. οὐ μέγα θαῦμα  
 φαίνεσθ' ἡλλικχθαι γινέ φύσιν οὐ δοκέω.  
 καὶ γὰρ πρηνύτερη πότε γίνεται ὥσπερ ἀναίδης;  
 δίκνει δ' οὐκ ἄλλως ἢ θανατηφορίην

## 115.—ΦΙΛΟΔΗΜΟΥΤ

Ἦράσθην Δημοῦς Παφίης γένος· οὐ μέγα θαῦμα·  
 καὶ Σαμῆς Δημοῦς δεύτερον οὐχὶ μέγα·  
 καὶ πάλι Ναξιακῆς Δημοῦς τρίτον οὐκέτι ταῦτα  
 παίγνια καὶ Δημοῦν τέτρατον Ἀργολίδος.  
 αὐταὶ που Μοῖραί με κατηνόμεσαν Φιλόδημον,  
 ὥς αἰεὶ Δημοῦς θερμὸς ἔχει με πόθος.

## 116.—ΜΑΡΚΟΥ ΑΡΙΕΝΤΑΡΙΟΥΤ

Θήλυς ἔρως κάλλιστος ἐνὶ θνητοῖσι τέτυκται,  
 δασοῖς ἐς φιλήν σεμνὸς ἔνεστι νόος.  
 εἰ δὲ καὶ ἄρσενικὸν στέργεις πόθον, οἶδα διδάξαι  
 φάρμακον, ᾧ παύσεις τὴν δυσέρωτα νόσον.  
 στρέψας Μηνοφίλαν εὐτόχιον, ἐν φρεσὶν ἔλπου  
 αὐτὸν ἔχειν κόλποις ἄρσενα Μηνόφιλον.

## THE AMATORY EPIGRAMS

admirable cure is hunger! And Menophila, who used to call you her sweetie and her darling Adonis, now asks your name. "What man art thou, and whence, thy city where?"<sup>1</sup> You have perforce learnt the meaning of the saying, "None is the friend of him who has nothing."

### 114.—MAECIUS

THAT persistently cruel Philistion, who never tolerated an admirer unless he had money, seems less insufferable now than formerly. It is not a great miracle her seeming so, but I don't believe her nature is changed. The merciless asp grows tamer at tunes, but when it bites, it always means death.

### 115.—PHILODEMUS

I FELL in love with Demo of Paphos—nothing surprising in that and again with Demo of Samos—well, that was not so remarkable. and thirdly with Demo of Naxos—then the matter ceased to be a joke and in the fourth place with Demo of Argos. The Fates themselves seem to have christened me Philodeme<sup>1</sup>, as I always feel ardent desire for some Demo.

### 116.—MARCUS ARGENTARIUS

THE love of women is best for those men who are serious in their attachments. Si vero et masculus amor tibi placet, scio remedium, quo sedabis prævum, stum inorbum. Invertens Menophilum pulchriclunem crede masculum Menophilum amplecti.

<sup>1</sup> Homer

<sup>2</sup> The name means of course "Lover of the people."



# GREEK ANTHOLOGY

## 117.—ΜΑΙΚΙΟΤ

Θερμαίνει μ' ὁ καλὸς Κορυήλιος· ἀλλὰ φοβοῦμαι  
ταῦτα τὸ φῶς ἤδη πῦρ μέγα γιγνόμενον.

## 118.—ΜΑΡΚΟΤ ΑΡΡΕΝΤΑΡΙΟΤ

Ἰσὺς ἠδύπνευστε, καὶ εἰ δεκάκις μύρον ὄσδεις,  
ἔγρεο καὶ δεῖξαι χερσὶ φίλαις στέφανον,  
ὅν νῦν μὲν θιάλλοντα, μαραινόμενον δὲ πρὸς ἡῶ  
ὄψσαι, ὑμετέρης σύμβολον ἡλικίης.

*A. Kallias, Γραμματικὴ καὶ Ἑλληνισμολογία, p. 40.*

## 119.—ΚΡΙΝΑΓΟΡΟΤ

Κῆν ῥίψῃς ἐπὶ λαυί, καὶ ἦν ἐπὶ δεξιὰ ῥίψῃς,  
Κριναγορῇ, κενοῦ σαυτὸν ὑπερθε λέχους,  
εἰ μὴ σοι χαρίεσσα παρακλίνοιτο Γέμελλα,  
γνώσῃ κοιμηθεὶς οὐχ ὕπνου, ἀλλὰ κοπον.

## 120.—ΦΙΛΟΔΗΜΟΤ

Καὶ νυκτὸς μεσότης τὸν ἔμδον κλέψασα σύμπνου  
ἦλθον, καὶ πυκνῇ τεγγομένη ψακαδι.  
τοῦνεκ' ἐν ἀπρηκτοῖσι καθήμεθα, κοῦχι λαλεῦντες  
εὐδομεν, ὡς εὐδειν τοῖς φιλέουσι θέμις,

## 121.—ΤΟΥ ΑΥΤΟΥ

Μικκὴ καὶ μελανεῦσα Φιλαίνιον, ἀλλὰ σελίνων  
οὐλοτέρη, καὶ μυοῦ χρῶτα τερεινοτέρη,  
καὶ κεστοῦ φωρεῖσα μαγώτερα, καὶ παρέχουσα  
πάντα, καὶ αἰτῆσαι πολλάκι φειδομένη  
τοιαύτην στέργοιμι Φιλαίνιον, ἄχρῃς ἂν εὖρω  
ἄλλην, ᾧ χρυσὴ Κυπρι, τελειοτέρην.

## THE AMATORY EPIGRAMS

### 117.—MAECIUS

CONNELIUS' beauty melts me, but I fear this flame,  
which is already becoming a fierce fire.

### 118.—MARCUS ARGENTARIUS

INIAS, though thy perfumed breath be ten times  
sweeter than spikenard, awake, and take this garland  
in thy dear hands. Now it is blooming, but as dawn  
approaches thou wilt see it fading, a symbol of thine  
own fresh youth.

### 119.—CRINAGORAS

CRINAGORAS, though thou tosses now to the  
left, now to the right on thy empty bed, unless  
lovely Gemella lie by thee, thy rest will bring thee  
no sleep, but only weariness.

### 120 — PHILODEMUS

By midnight, cluding my husband, and drenched  
by the heavy rain, I came. And do we then sit  
idle, not talking and sleeping, as lovers ought to  
sleep?

### 121.—BY THE SAME

PHILAENION is short and rather too dark, but her  
hair is more curled than parsley, and her skin is  
more tender than down there is more magic in her  
voice than in the oestus of Venus, and she never  
refuses me anything and often refrains from begging  
for a present. SUEVA Philaenion grant me, golden  
Cypris, to love, until I find another more perfect.

# GREEK ANTHOLOGY

## 123.—ΔΙΟΔΩΡΟΤ

Μὴ σὺ γὰρ, μῆδ' εἴ τοι πολὺ φέρτερος εἶδεται  
 ὄσσων

ἡμφοτέρων, κλεινοῦ καὶ ῥε Μεγιστοκλέους,  
 κῆν στίλβῃ Χαρίτεσσι λελαυμένος, ἡμφιδουλήης  
 τὸν καλὸν· οὐ γὰρ ὁ παῖς ἤπιος οὐδ' ἄκακος,  
 ἀλλὰ μέλων πολλοῖσι, καὶ οὐκ ἀδίδακτος ἐρωτῶν. 6  
 τὴν φλόγα ριπίζειν δειδίθι, δαιμονιε.

## 123 — ΦΙΛΟΔΙΗΜΟΤ

Νυκτερινή, δίκερως, φιλοπάννυχε, φαῖνε, Σελήνη,  
 φαῖνε, δι' εὐτρίτων βαλλομένη θυριδων·  
 αὔγαζε χρυσέην Καλλιστίον ἐς τὰ φιλευντων  
 ἔργα κατοπτανειν οὐ φθονος ἀθανάτη.  
 ὀλβίζεις καὶ τι νῦν καὶ ἡμέας, οἶδα, Σελήνη·  
 καὶ γὰρ σὴν ψυχὴν ἔφλεγεν Ἐνδυμιων. 6

## 124.—ΤΟΥ ΑΥΤΟΥ

Οὐπὼ σοι καλυκῶν γυμνὸν θέρας, οὐδὲ μελαίνει  
 βότρυς ὁ παρθένους πρωτοβολῶν χυρίτας·  
 ἀλλ' ἤδη θοὰ τοξα νέοι θήγουσιν Ἴρῳτες,  
 Λυσιδικῇ, καὶ πῦρ τύφεται ἐγερύφιον.  
 φαίγωμεν, δυσέρωτες, ἕως βέλος οὐκ ἐπὶ νευρῇ·  
 μάντις ἐγὼ μεγάλης αὐτίκα πυρκαϊῆς. 6

## 125.—ΒΑΣΣΙΟΤ

Οὐ μέλλω ρεύσειν χρυσὸς ποτε· βοῦς δὲ γένετα  
 ἄλλος, χῶ μελιθροὺς κύκινος ἐπὶ ῥόνιος.  
 Ζηνὶ φυλασσεσθῶ ταδε παίγνια· τῇ δὲ Κορίνῃ  
 τοὺς ὀβολοὺς δώσω τοὺς δύο, κοῦ πέτομαι.

## THE AMATORY EPIGRAMS

### 122 -DIODORUS

SON of illustrious Megistocles, I beseech thee, not even though he seem to thee more precious than thy two eyes, though he be glowing from the bath of the Graces, ham not around the lovely boy. Neither gentle nor simple-hearted is he, but courted by many, and no novice in love. Beware, my friend, and fan not the flame.

### 123 —PHILODEMOS

SUNNE, Moon of the night, horned Moon, who lovest to look on revels, shine through the lattice and let thy light fall on golden Callistion. It is no offence for an immortal to pry into the secrets of lovers. Thou dost bless her and me, I know, O Moon; for did not Endymion set thy soul afire?

### 124.—BY THE SAME

THY summer's flower hath not yet burst from the bud, the grape that puts forth its first virgin charm is yet green, but already the young Loves sharpen their swift arrows, Lysidice, and a hidden fire is smouldering. Let us fly, we unlucky lovers, before the arrow is on the string. I foretold right soon a vast conflagration.

### 125.—BASSUS

I AM never going to turn into gold, and let some one else become a lull or the melodious swan of the shore. Such tricks I leave to Zeus, and instead of becoming a bird I will give Corinna my two obols.

## 126.—ΦΙΛΟΔΗΜΟΥ

Πέντε δίδωσιν ἑνὸς τῇ δαίνα ὁ δαίνα τάλαντα,  
καὶ βινεῖ φρίσσων, καὶ μὰ τὸν οὐδὲ καλὴν  
πέντε δ' ἐγὼ δραχμὰς τῶν δωδεκα Λυσισανάσση,  
καὶ βινῶ πρὸς τῇ κρείσσονα καὶ φανερῶς.  
πῦρτως ἦτοι ἐγὼ φρένας οὐκ ἔχω, ἢ τὴν γε λοιπὸν 5  
τοὺς κείνου πελέκει δεῖ διδύμους ἀφελεῖν.

## 127.—ΜΑΡΚΟΥ ΑΡΙΕΝΤΑΡΙΟΥ

Παρθένον Ἀλκιππην ἐφίλουν μέγα, καὶ ποτε  
πέισας  
αὐτὴν λαθριδίως εἶχον ἐπὶ κλισίῃ.  
ἀμφοτέρων δὲ στέρνον ἐπαλλετο, μὴ τις ἐπέλθῃ,  
μη τις ἴδῃ τὰ πόθων κρυπτὰ περισσοτέρων.  
μητέρα δ' οὐκ ἔλαθεν κεινῆς χάλλον· ἀλλ' ἐσιδούσα 5  
ἔξαπίνης, "Ἑρμῆς κοινός," ἔφη, "θύγατερ."

## 128.—ΤΟΥ ΑΥΤΟΥ

Στέρνα περὶ στέρνοι, μαστῆρ δ' ἐπὶ μαστὸν ἐρείσας,  
χείλει τε γλυκεροῖς χείλεσι συμπίεσας  
Ἀντιγόνης, καὶ χρώτα λαβὼν πρὸς χρώτα, τὰ  
λοιπὰ  
συγῶ, μάρτυς ἐφ' οἷς λύχνος ἐπεγράφετο.

## 129.—ΑΥΤΟΜΕΔΟΝΤΟΣ

Τὴν ἀπὸ τῆς Ἀσίης ὀρχηστρίδα, τὴν κακοτέχνους  
σχήμασιν ἐξ ἀπαλῶν κινυμένην οὐνύχων,

## THE AMATORY EPIGRAMS

### 126.—PHILODEMUS

So-and-so gives so-and-so five talents for once, and possesses her in fear and trembling, and, by Heaven, she is not even pretty. I give Lysianassa five drachmas for twelve times, and she is better looking, and there is no secret about it. Either I have lost my wits, or he ought to be rendered incapable of such conduct for the future.

### 127.—MARCUS ARGENTARIUS

I was very fond of a young girl called Alcippe, and once, having succeeded in persuading her, I brought her secretly to my room. Both our hearts were beating, lest any superfluous person should surprise us and witness our secret love. But her mother overheard her talk, and looking in suddenly, said, "We go shares, my daughter!"<sup>1</sup>

### 128.—BY THE SAME

Breast to breast supporting my bosom on hers, and pressing her sweet lips to mine I clasped Antigone close with naught between us. Tossing the rest, of which the lamp was entered as witness, I am silent.

### 129.—AUTOMEDON

The dancing-girl from Asia who executes those lascivious postures, quivering from her tender finger-

<sup>1</sup> Treasure-trough was supposed to come from Hermea. Hence the proverb.

## GREEK ANTHOLOGY

αἰνέω, οὐχ ὅτι πάντα παθαίνεται, οὐδ' ὅτι βάλλει  
 τὰς ὑπαλὰς ἀπαλῶς ὦδε καὶ ὦδε χέρας·  
 ἰλλ' ὅτι καὶ τρίβακον περὶ πᾶσσαλον ὀρχήσασθαι 5  
 οἶδε, καὶ οὐ φεύγει γηραλέας ῥυτίδας  
 γλωττίζει, κυρίζει, περιλαμβάνει ἥν δ' ἐπιρίψη  
 τὸ σκέλος, εἰς ἄδου τὴν κορύνην ἀνάγει.

### 130.—ΜΑΪΚΙΟΤ

Τί στυγνῆ; τί δὲ ταῦτα κόμης εἰκαῖα, Φιλαινί,  
 σκύλματα, καὶ νοτερῶν σύγχυσις ὀμματίων;  
 μὴ τὸν ἐραστὴν εἶδες ἔχονθ' ὑποκόλπ.ον ἄλλην,  
 εἰπὼν ἐμοί· λύπης φάρμακ' ἐπιστάμεθα.  
 δακρύεις, οὐ φῆς δέ· ματὴν ἄρνείσθ' ἐπιβάλλη· 5  
 ὀφθαλμοὶ γλώσσης αξιοπιστότεροι.

### 131.—ΦΙΛΟΔΗΜΟΤ

Ψαλμός, καὶ λαλή, καὶ κωτίλον ὄμμα, καὶ ῥῖδῃ  
 Ξανθίππης, καὶ πῦρ ἄρτι καταρχόμενον,  
 ὃ ψυχῇ, φλέξει σε τὸ δ' ἐκ τίνος, ἢ ποτε, καὶ  
 πῶς,  
 οὐκ οἶδα· γνωσθ, δύσμορε, τυφομένη.

### 132.—ΤΟΥ ΑΥΤΟΥ

ὦ ποδός, ὦ κνήμης, ὦ τῶν ἀπόλωλα δικαίως  
 μηρῶν, ὦ γλουτῶν, ὦ κτενος, ὦ λαγόνων,  
 ὦ ὤμοιν, ὦ μαστῶν, ὦ τοῦ ῥαδινοῖο τραχήλου,  
 ὦ χειρῶν, ὦ τῶν μαίνομαι ὀμματίων,  
 ὦ κατατεχνοτάτου κινηματος, ὦ περιάλλων 5  
 γλωττισμῶν, ὦ τῶν θῦ' ἐμέ φωναρίων.  
 εἰ δ' Ὀπικὴ καὶ Φλώρα καὶ οὐκ ἄδουσα τὰ Σαπφούς,  
 καὶ Περσεὶς Ἰνδῆς ἡράσατ' Ἀνδρομέδης.

## THE AMATORY EPIGRAMS

tips, I praise not because she can express all variations of passion, or because she moves her phant arms so softly this way and that, sed quod et pannosum super clavum saltare novit et non fugit seniles rugas. Lingua basiat, vellicat, amplectitur, si vero femur superponat clavum vel ex orco reducit.

### 130.—MAECIUS

Why so gloomy, and what do these untidy ruffled locks mean, Philaenis, and those eyes suffused with tears? Did you see your lover with a rival on his lap? Tell me; I know a cure for sorrow. You cry, but don't confess, in vain you seek to deny; eyes are more to be trusted than the tongue.

### 131.—PHILODEMUS

XANTHIPPE'S touch on the lyre, and her talk, and her speaking eyes, and her singing, and the fire that is just alight, will burn thee, my heart, but from what beginning or when or how I know not. Thou, unhappy heart, shalt know when thou art smouldering.

### 132.—BY THE SAME

O FEET, O legs, O thighs for which I just y died, O nates, O pectinem, O flanks, O saoulders, O breasts, O slender neck, O arms, O eyes I am mad for, O accomplished movement, O admirable KISSEN, O exclamations that excite! If she is Italian and her name is Flora and she does not sing Sappho, yet Perseus was in love with Indian Andromeda.



## GREEK ANTHOLOGY

### 133 —ΜΑΙΚΙΟΤ

“Ὀμοσ’ ἐγώ, δύο νύκτας ἄφ’ Ἡδυλίου, Κυθήρεια,  
 σοι κρίτος, ἡσυχάσειν· ὥς δοκέω δ’, ἐγέλας,  
 τοῦ μοι ἐπισταμένη τάλαρος κακόν· οὐ γὰρ ὑποίσω  
 τὴν ἑτέρην, ὅρκους δ’ εἰς ἀνέμους τιθεμαι.  
 αἰρούμαι δ’ ἰσεβέω κείνης χάριν, ἥ τὰ σὰ τηρῶν  
 ὅρκι’ ἀποθνήσκων, πότνι’, ὑπ’ εὐσεβίης.

5

### 134 —ΠΟΣΕΙΔΙΠΠΟΥ

Κεκροτὶ ραῖνε λίγυνε παλῦδροσον ἱκμάδα Βάκχον,  
 ραῖνε δροσιζέσθω συμβολικῇ πρόποσις,  
 σιγάσθω Ζηνων ὁ σοφὸς κύκνος, ἃ τε Κλεάνθου  
 μοῦσα· μέλαι δ’ ἡμῖν ὁ γλυκύπικρος ἔρως.

### 135. — ΑΔΗΛΟΝ

Στρογγύλῃ, εὐτόρνευτε μονούατε, μακροτράχηλε,  
 ὑψαυχην, στενωφὶ φθεγγομένη στόματι,  
 Βάκχοι καὶ Μουσέων ἱλαρὴ λῦτρι καὶ Κυθερείης,  
 ἡδύγελας, τερπνὴ συμβολικῶν ταμὴν,  
 τίφθ’ ὅπότεν νήφω, μεθύεις σύ μοι, ἣν δὲ μεθυσθῶ,  
 ἐκνήφεις, ἰδικεῖς συμποτικὴν φιλήν.

5

### 136. — ΜΕΛΕΑΓΡΟΥ

“Ἐγχεῖ, καὶ πάλιν εἶπέ, πάλιν, πάλιν “Ἡλιοδώρας”  
 εἶπέ, σὺν ἀκρήτῃ τὸ γλυκὺ μισγ’ ὄνομα·  
 καὶ μοι τὸν βρεχθέντα μύροισι καὶ χθιζὸν ἔοντα,  
 μναμόσυνον κείμενος, ἀμφιτίθει στέφανον.  
 δακρύει φιλέραστον ἰδοὺ ῥαδον, αὖνεκα κείμενος  
 ἄλλοθι, κοῦ κόλποις ἀμετέροις ἑσορᾷ.

5

A. Lang *Stase of Parnassus*, ed 2, p. 187; H. O. Boeckling,  
*In a Garden*, p. 98.

## THE AMATORY EPIGRAMS

### 133.—MARCIUS

By thy majesty, Cytherea, I swore to keep away two nights from Hedyllion, and knowing the complaint of my poor heart, methinks thou didst smile. For I will not support the second, and I cast my oath to the winds. I choose rather to be impious to thee for her sake than by keeping my oath to thee to die of pety

### 134.—POSEIDIPPUS

SHOWER on us, O Attic jug, the dewy rain of Bacchus, shower it and refresh our merry people. Let Zeno, the learned swan, be kept silent, and Cleanthes' Muse,<sup>1</sup> and let our converse be of Love the bitter-sweet.

### 135.—ANONYMOUS

#### *To his Jug*

ROUND, well-moulded, one-eared, long-necked, babbling with thy little mouth, merry waitress of Bacchus and the Muses and Cytherea, sweet, laughing treasures of our club, why when I am sober are you full and when I get tipsy do you become sober? You don't keep the laws of conviviality.

### 136.—MELEAGER

#### *To the Cup-bearer*

FILL up the cup and say again, again, again, "Hedodora's."<sup>2</sup> Speak the sweet name, temper the wine with but that alone. And give me, though it be yesternight's, the garland dripping with scent to wear in memory of her. Look how the rose that favours Love is weeping, because it sees her elsewhere and not in my bosom.

<sup>1</sup> He did write poems, but "Muse" refers to his writings in general. <sup>2</sup> For this custom see above, No. 110.

# GREEK ANTHOLOGY

## 137.—ΤΟΥ ΑΥΤΟΥ

Ἔρχει τᾶς Πειθοῦς καὶ Κύπριδος Ἑλιοδώρας,  
καὶ πάλι τᾶς αὐτῆς ἄδυλόγω Χάριτος  
αὐτὰ γὰρ μὲ' ἐμοὶ γράφεται θεός, ὥς τὰ ποθεινὸν  
οὖνομ' ἐν ἀκρήτιο συγκεράσας πλομαί.

## 138.—ΔΙΟΣΚΟΡΙΔΟΥ

Ἴππον Ἀθήριον ἦσεν ἐμοὶ κακόν· ἐν πυρὶ πᾶσα  
Ἴλιος ἦν, καὶ γὰρ κείνῃ ἔμ' ἐφλεγόμαν,  
οὐ δέειςας Δαναῶν δεκότη πόνον ἐν δ' ἐνὶ φέγγει  
τῷ τότε καὶ Τρῶες κείνῃ ἀπωλυμαθα.

## 139.—ΜΕΛΕΑΓΡΟΥ

Ἀδὸν μέλος, ναὶ Πᾶνα τὸν Ἀρκάδα, πηκτίδι μέλπεις,  
Ζηνοφίλα, ναὶ Πᾶν', ἄδν κρέκεις τι μέλος.  
ποῖ σε φύγω, πάντη με περιστείχουσιν Ἑρώτες,  
οὐδ' ὕσον ἀμπνεῦσαι βαιὸν εἴωσι χροῦνον.  
ἦ γαίρ μοι μαρφὰ βάλλει πύθον, ἢ πάλι μοῦσα, δ  
ἢ χάρις, ἦ . . . τί λέγω, πάντα· πυρὶ φλεγομαι.

## 140.—ΤΟΥ ΑΥΤΟΥ

Ἐδυμελεῖς Μοῦσαι σὺν πηκτιδι, καὶ λόγος ἑμφρῶν  
σὺν Πειθοῖ, καὶ Ἑρῶς κάλλος ὑψηνοχῶν,  
Ζηνοφίλα, σοὶ σκῆπτρα Πόθων ἀπένειμαν, ἐπεὶ σοὶ  
αἱ τρισσαι Χάριτες τρεῖς ἔδωσαν χάριτας.

## THE AMATORY EPIGRAMS

137.—BY THE SAME

*To the Cup-bearer*

ONE riddle for Heliodora Peitho and one for Heliodora Cypris and one for Heliodora, the Grace sweet of speech. For I describe her as one goddess, whose beloved name I mix in the wine to drink.

138.—DIOSCORIDES

ATTENTION sing "The Horse," an evil horse for me. All Troy was in flames and I burning with it. I had braved the ten years' effort of the Greeks, but in that one blaze the Trojans and I perished.

139.—MELEAGER

SWEET is the melody, by Pan of Arcady, that thou strikest from thy lyre, Zenophila, yea, by Pan, passing sweet is thy touch. Whither shall I fly from thee? The Loves encompass me about, and give me not even a little time to take breath, for either Beauty throws desire at me, or the Muse, or the Grace or—what shall I say? All of these I burn with fire.

140.—BY THE SAME

THE melodious Muses, giving skill to thy touch, and Peitho endowing thy speech with wisdom, and Eros guiding thy beauty aright, invested thee, Zenophila, with the sovereignty of the Loves, since the Graces three gave thee three graces.

## GREEK ANTHOLOGY

### 141.—ΤΟΥ ΑΥΤΟΥ

Ναὶ τὸν Ἑρωτα, θέλω τὸ παρ' οὖρασιν Ἡλιοδώρας  
φθεγμα κλυεῖν ἢ τὰς Λατοῖδω κυθυρας

### 142.—ΛΔΗΛΑΟΝ

Ἵς, ῥόδον ὁ στεφάνος Διονυσίου, ἢ ῥόδον αὐτὸς  
τοῦ στεφάνου, δακρύω, λείπεται ὁ στέφανος

### 143.—ΜΕΛΑΓΑΓΡΟΤ

Ὁ στέφανος περὶ κρατὶ μισαίνεται Ἡλιοδώρας  
αὐτὶ, δ' ἐκλείμπει τοῦ στεφάνου στέφανος

### 144.—ΤΟΥ ΑΥΤΟΥ

Ἴδῃ λευκόιον θέλλει, θέλλει δὲ φίλομβρος  
νυρκισσος, θαλλει δ' οὔρεσίφοιτα κριναί  
ἤδη δ' ἡ φιλέραστος ἐν ἄνθεσιν ὤριμον ἄνθος,  
Ζηνοφίλα Πειθοῦς ἡδὺ τέθηλε ῥόδον.  
Λειμώνες, τι μετὰ κομαῖς ἐπὶ παιδρὰ γελᾶτε;  
αὐτὰρ παῖς κρεσσὼν ἰδυπνυῶν στεφάνων.

δ

W. C. Bevan, *In a Garden* p. 100. A. Lang, in *J. R. Thompson's* *Selected Greek Anthology*, i. 161. A. W. Broun, *ib.* p. 162. J. A. Hall, *Greek Love Songs and Epigrams*, i. p. 88.

### 145.—ΑΣΚΛΗΠΙΑΔΟΤ

Αὐτοῦ μοι στέφανοι παρὰ διεκλίσσιν ταῖσδε κρεμαστοὶ  
μῖνυτε, μὴ προπετῶς φύλλα τινασσόμενοι,  
οὐδ' ἀκρύοις κατέβρεξα κύτομβρα γὰρ δμμάτων  
ἔρωτων.  
ἀλλ', ὅταν οἰγομένης αὐτὸν ἴδητε θύρης,  
στάξαθ' ὑπὲρ κεφαλῆς ἐμὸν ὑετόν, ὥς ἂν τᾶμεινον<sup>1</sup>  
ἢ ξανθὴ γε κομὴ τὰμὰ πῆχ' ἀκρυν.

δ

<sup>1</sup> The corrupt *ἔμεινον* has probably taken the place of a proper name.

## THE AMATORY EPIGRAMS

### 141.—BY THE SAME

By Love I swear, I had rather hear Heliodora's whisper in my ear than the harp of the son of Leto.

### 142.—ANONYMOUS .

Which is it? is the garland the rose of Dionysius, or is he the garland's rose? I think the garland is less lovely.

### 143.—MELEAGER

The flowers are fading that crown Heliodora's brow, but she glows brighter and crowns the wreath.

### 144.—BY THE SAME

ALREADY the white violet is in flower and narcissus that loves the rain, and the lilies that haunt the hillside, and already she is in bloom, Zenophila, love's darling, the sweet rose of Persuasion, flower of the flowers of spring. Why laugh ye joyously, ye meadows, vainglorious for your bright tresses? More to be preferred than all sweet-smelling posies is she.

### 145.—ASCLEPIADES

ADORN here, my garlands, where I hang ye by this door, nor shake off your leaves in haste, for I have watered you with my tears—rare are the eyes of lovers. But when the door opens and ye see him, shed my rain on his head, that at least his fair hair may drink my tears.

# GREEK ANTHOLOGY

## 146 ΚΑΛΛΙΜΑΧΟΥ

Τέσσαρες αἱ Χάριτες ποτὶ γὰρ μία ταῖς τρισὶ  
 κείναις

ἄρτι ποτεπλίσθη, κῆτι μύροις νοτεῖ  
 ευαίων ἐν πᾶσιν ἀρίζαλος Ἥρηνικα,  
 ἃς ἄτερ οὐδ' αὐταὶ τὰ Χάριτες Χάριτες.

## 147.—ΜΕΛΕΑΓΓΡΟΥ

Πλέξω λευκοῖον, πλέξω δ' ὑπαλὴν ἄμα μυρτοῖς  
 νάρκισσον, πλέξω καὶ τὰ γελῶντα κρίνα,  
 πλέξω καὶ κροκον ἡδύν· επιπλέξω δ' ὑάκινθον  
 πορφυρέην, πλέξω καὶ φιλόραστα ῥόδα,  
 ὥς ἂν ἐπὶ κροταφοῖς μυροβοστρήχοι Ἥλιοδώρας δ  
 εὐπλακαμον χαίτην ἀνθοβουλῇ στέφανουσ.

Δ. A. Pott *Greek Love Songs and Epigrams*, i p. 75; H. O.  
 Baerth, *g*, *In a Garden*, p. 98.

## 148.—ΤΟΥ ΑΥΤΟΥ

Φαμί ποτ' ἐν μύθοις τὰν εὐλαλον Ἥλιοδώραν  
 νικᾶσθαι αὐτὰς τὰς Χάριτας χαρίσιν.

## 149.—ΤΟΥ ΑΥΤΟΥ

Τίς μοι Ζηνοφίλαν λαλίαν παρδείξεν ἐταίραν,  
 τίς μίαν ἐκ τρισσῶν ἤγαγέ μοι Χάρिता,  
 ἥ ῥ' ἐτύμως ἰνὴρ καχαρισμένον ἄνυσεν ἔργον,  
 δῶρα διδούς, καυτὰν τὰν Χάριν ἐν χάριτι.

## 150.—ΑΣΚΛΗΠΙΑΔΟΥ

Ὁμολόγησ' ἤξειν εἰς νύκτα μοι ἡ πιβύητος  
 Νικῶ, καὶ σεμνὴν οἶμοσε Θεσμοφορον

## THE AMATORY EPIGRAMS

### 146. CALLIMACHUS

THE Graces are four, for beside those three standeth a new-erected one, still dripping with scent, blessed Berenice,<sup>1</sup> envied by all, and without whom not even the Graces are Graces.

### 147.—MELEAGER

I will plait in white violets and tender narcissus and myrtle berries, I will plant laughing lilies too and sweet crocus and purple hyacinths and the roses that take joy in love, so that the wreath set on Heliodora's brow, Heliodora with the scented curls, may scatter flowers on her lovely hair

### 148.—BY THE SAME

I FORETELL that one day in story sweet-spoken Heliodora will surpass by her graces the Graces themselves

### 149.—BY THE SAME

WHO pointed Zenophila out to me, my talkative mistress? Who brought to me one of the three Graces? He really did a graceful deed, giving me a present and throwing in the Grace herself gratis.

### 150.—ASCLEPIADES

THE celebrated Nico promised to come to me for to-night and swore by solemn Demeter. She

<sup>1</sup> Berenice II, Queen of Egypt.



# GREEK ANTHOLOGY

κούχ ἤκει, φιλακὴ δὲ παροίχεται. ἄρ' ἐπιωρεῖν  
ἤθελε, τὸν λύχρον, παῖδες, υποσβέσατε.

## 151.—ΜΕΛΕΑΓΡΟΥ

Ὅξιν βόαι κώνωπες, ἀναιδέες, αἵματος ἀνδρῶν  
σίφωνες, συκτὸς κυωδαλα διπτέρυγα,  
βαιὼν Ζηνοφίλαν, λίτομαι, πάρεθ' ἥσυχον ὕπνον  
εὐδεῖν, τὰ μὰ δ' ἰδοῦ σαρκοφαγεῖτε μέλη.  
καίτοι πρὸς τί μίτην αὐδῶ, καὶ θῆρες ἀτεγκτοὶ  
τέρπονται τρυφερῶ χρωτὶ χλιναιόμενοι.  
ἀλλ' ἔτι νῦν προλέγω, κακὰ θρέμματα, λήγῃτε  
τόλμης,  
ἢ γνωσεσθε χερῶν ξηλοτύπων δύναμιν.

## 152.—ΤΟΥ ΑΥΤΟΥ

Πταίης μοι, κώνωψ, ταχὺς ἀγγελος, οὐδ' αἰ  
ἄκροις  
Ζηνοφίλας ψαύσας προσψιθύριζε τάδε·  
"Ἄγρυπνος μέμνει σε· σὺ δ', ὦ ληθαργε φι-  
λόντων,  
εὐδεῖς." εἶα, πέτευ· ναί, φιλόμουσε, πέτευ·  
ἥσυχ' αὖ φθέγγ' αἰ, μὴ καὶ σύγκοιτον ἐγείρας  
κινήσῃς ἐπ' ἐμοὶ ξηλοτύπους ἀδύνας.  
ἦν δ' ἀγάγῃς τὴν παῖδα, δορᾷ στέψω σε λέοντος,  
κώνωψ, καὶ δώσω χειρὶ φέρειν ῥόπαλον.

## 153.—ΑΣΚΛΗΠΙΑΔΟΥ

Νικαρέτης τὸ Πόθοισι βεβαμμένον<sup>1</sup> ἡδὺ πρόσωπον,  
πυκνὰ δι' ὑψορόφων φαινόμενον θυρίδων,  
αἰ χαροπαὶ Κλεοφώντος ἐπὶ προθύροις ἐμύραναν,  
Κύπρι φίλῃ, γλυκεροῦ βλέμματος ἄσπεραπαί.

<sup>1</sup> βεβαμμένον Wilamowitz βεβλημένον MS.

## THE AMATORY EPIGRAMS

comes not and the first watch of night is past. Did she mean then to forswear herself? Servants, put out the light.

### 151.—MELEAGER

YE shrill-voiced mosquitoes, ye shameless pack, suckers of men's blood, Night's winged beasts of prey, let Zenophila, I beseech ye, sleep a little in peace, and come and devour these my limbs. But why do I supplicate in vain? Even pitiless wild beasts rejoice in the warmth of her tender body. But I give ye early warning, cursed creatures no more of this audacity, or ye shall feel the strength of jealous hands.

### 152.—BY THE SAME

FLY for me, mosquito, swiftly on my message, and lighting on the rim of Zenophila's ear whisper thus into it: "He lies awake expecting thee, and thou sleepest, O thou sluggish, who forgettest those who love thee." Whirr! away! yes, sweet piper, away! But speak lowly to her, lest thou awake her companion of the night and arouse jealousy of me to pain her. But if thou bringest me the girl, I will hood thy head, mosquito, with the lion's skin and give thee a club to carry in thy hand.<sup>1</sup>

### 153 — ASCLEPIADES

NICANOR'S sweet face, bathed by the Loves, peeping often from her high casement, was glasted, dear Cypris, by the flame that lightened from the sweet blue eyes of Cleophon, standing by her door

<sup>1</sup> i.e. I will give you the attributes of Heracles.

## GREEK ANTHOLOGY

### 154.—ΜΕΛΕΑΓΡΟΤ

Ναὶ τὰν νηξαμέναν χαροποῖς ἐνὶ κύμασιν Κύπριν,  
ἔστι καὶ ἐκ μορφᾶς ἡ Τρυφέρα τρυφερά.

### 155.—ΤΟΥ ΑΥΤΟΥ

Ἐντὸς ἐμῆς κραδίης τὴν εὐλαλον Ἡλιοδώραν  
ψυχὴν τῆς ψυχῆς αὐτὸς ἐπλασσεύ' ἔρωτος.

### 156.—ΤΟΥ ΑΥΤΟΥ

Ἄ φίλῶτος χαροποῖς Ἀσκληπιάδης οἶα γαλήνης  
ὄμμασι συμπεῖθει πάντας ἔρωτοπλοεῖν.

*W. G. Howland, English Poems of Meleager, x li., A. Kailash, The Library of Theology, Sept. 1913.*

### 157.—ΤΟΥ ΑΥΤΟΥ

Τρηχὺς δι' ὑπ' ἔρωτος ἀνέτραφες Ἡλιοδώρας  
ταύτης γὰρ δύνει κνίσμα καὶ ἐς κραδίην.

### 158.—ΑΣΚΛΗΠΙΑΔΟΤ

Ἐρμιονη πιθανῇ ποτ' ἐγὼ συνέπαιζον, ἐχούσῃ  
ζῶνιον ἐξ ἀνθέων ποικίλον, ὦ Παφίη,  
χρῦσεα γράμματα' ἔχον· διόλον δ' ἐγέγραπτο,  
"Φίλει με·  
καὶ μὴ λυπηθῆς, ἦν τις ἔχη μ' ἄλλος."

*J. A. Pott, Greek Love Songs and Epigrams, I. p. 28.*

### 159.—ΣΙΜΩΝΙΔΟΤ

Βοίδιον ἠύλητρίς καὶ Πυθίαις, αἵ ποτ' ἐρασταί,  
σοί, Κύπρι, τὰς ζώνας τὰς τε γραφὰς ἔθεσαν.  
ἔμπορε καὶ φορτηγέ, τὸ σὺν βαλλάντιον οἶδεν  
καὶ πόθεν αἱ ζῶναι καὶ πόθεν οἱ πίνακες.

## THE AMATORY EPIGRAMS

### 154.—MELEAGER

By Cypris, swimming through the blue waves,  
Tryphera is truly by right of her beauty tryphera  
(delicate).

### 155.—BY THE SAME

WITHIN my heart Love himself fashioned sweet-  
spoken Heliodora, soul of my soul.

### 156.—BY THE SAME

Love-LOVING Asclepias, with her clear blue eyes,  
like summer seas, persuadeth all to make the love-  
voyage.

### 157.—BY THE SAME

Love made it grow and sharpened it, Heliodora's  
finger-nail; for her light scratching reaches to the  
heart.

### 158.—ASCLEPIADES

I PLAYED once with captivating Hermione, and  
she wore, O Paphian Queen, a zone of many colours  
bearing letters of gold, all round it was written,  
"Love me and be not sore at heart if I am another's."

### 159.—SIMONIDES

BORNIUM, the flute-player, and Pythias, both most  
lovable once upon a time, dedicate to thee, Cypris,  
these zones and pictures. Merchant and skipper,  
thy purse knows whence the zones and whence the  
pictures.

## GREEK ANTHOLOGY

### 160.—ΜΕΛΕΑΓΡΟΥ

Δημῶ λευκοπάρειε, σὲ μὲν τις ἔχων ὑπόχρῳτα  
 τέρπεται· ἃ δ' ἐν ἐμοὶ νῦν στενάχει καρδία.  
 εἰ δέ σε σαββατικούς κατέχει πόθος, οὐ μέγα θαῦμα·  
 ἔστι καὶ ἐν ψυχροῖς σάββασι θερμὸς ἔρως.

### 161.—ΗΔΥΛΟΥ, οἱ δὲ ΑΣΚΛΗΠΙΑΔΟΥ

Εὐφρῶ καὶ Θάξ καὶ Βοίδιον, αἱ Διομηδους  
 γραῖαι, ναυκλήρων ὀλκίδες εἰκόσσοι,  
 Ἄγειν καὶ Κλεοφῶντα καὶ Ἄνταγορην, ἐν' ἑκάστη,  
 γυμνοῖς, ναυηγῶν ἥσσανας, ἔξεβαλον  
 ἀλλὰ συν αὐταῖς νηυσὶ τὰ ληστρικὰ τῆς Ἀφροδίτης  
 φεύγετε· Σειρήνων αἶδε γὰρ ἐχθρότεραι.

### 162.—ΑΣΚΛΗΠΙΑΔΟΥ

Ἡ λαμυρὴ μ' ἔτρωσε Φιλαίνιον· εἰ δὲ τὸ τραῦμα  
 μὴ σαφές, ἀλλ' ὁ πόνος δύεται εἰς ὄνυχας·  
 οἶχόμ', ἔρωτες, ὀλωλα, διοίχομαι· εἰς γὰρ ἑταίραν  
 νυστάζων ἐπέβην, αἶδ', ἔθυγον τ' Ἀἶδα.

### 163.—ΜΕΛΕΑΓΡΟΥ

Ἀνθοδίαίτε μέλισσα, τί μοι χροὸς Ἡλιοδώρας  
 ψαύεις, ἐκπρολιποῦς· εἰαρινὰς κάλυκας;  
 ἦ σύ γε μνησκεις ὅτι καὶ γλυκὺ καὶ δυσυποιστον,  
 πικρὸν αἶε καρδίᾳ, κέντρον ἔρωτος ἔχει,  
 ναὶ δοκέω, τοῦτ' εἶπας. Ἴω, φιλέραστε, παλέμπους  
 στείχε· πάλαι τὴν σὴν οἶδαμεν ὑγγελην.

A. J. Butler, *Amazons and Aphrodite* p. 39.

## THE AMATORY EPIGRAMS

### 160.—MELEAGER

WHITE-CHEEKED Demo, some one hath thee naked  
next him and is taking his delight, but my own heart  
groans within me If thy lover is some Sabbath-  
keeper<sup>1</sup> no great wonder! Love burns hot even on  
cold Sabbaths.

### 161.—HEDYLUS OR ASCLEPIADES

EUPHRO, Thais and Boudion, Diomedes' old women,  
the twenty-oared transports of ship-captains, have  
cast ashore, one apiece, naked and worse off than  
shipwrecked mariners, Agis, Cleophon and Antagoras.  
But fly from Aplirodites' corsairs and their ships,  
they are worse foes than the Sirens.

### 162.—ASCLEPIADES

CRUEL Philaenion has bitten me, though the bite  
does not show, the pain reaches to my finger-tips.  
Dear Loves, I am gone, 'tis over with me, I am past  
hope, for half asleep I trod upon a whore,<sup>2</sup> I know  
it, and her touch was death.

### 163.—MELEAGER

O flower-nurtured bee, why dost thou desert the  
buds of spring and light on Heliodora's skin? Is it  
that thou wouldst signify that she hath both sweets  
and the sting of Love, ill to bear and ever bitter to  
the heart? Yea, meseems, this is what thou sayest.  
"Off with thee back to thy flowers, thou flut! It is  
stale news thou bringest me."

<sup>1</sup> i.e. a Jew

<sup>2</sup> ἐνταῦθα "a whore" is put contra expectationem for ἐχιδνα  
"a viper"

## GREEK ANTHOLOGY

## 164.—ΑΣΚΛΗΠΙΑΔΟΥ

Νύξ σὲ γὰρ οὐκ ἄλλην μαρτύρομαι, οἷά μ' ὑβρίζει  
 Ἰνθιάς ἢ Νικοῦς, οὔσα φιλεξαπότης·  
 κληθεῖς, οὐκ ἄκλητος, ἐλήλυθα ταῦτ' ἀπαθούσα  
 σοὶ μέμψαιτ' ἔτ' ἐμοῖς στάσα παρὰ προθυροῖς.

## 165.—ΜΕΛΕΑΓΡΟΥ

Ἐν τύδε, παμμήτειρα θεῶν, λίτομαί σε, φίλη Νύξ,  
 ναὶ λίτομαι, κωμῶν σύμπλανε, πατνια Νύξ.  
 εἴ τις ὑπὸ χλαίνῃ βεβλημένος Ἰλίοδωρας  
 θάλλεται, ὑπναπότη χρωτὶ χλαιομενος,  
 κοιμάσθω μὲν λύχνος ὁ δ' ἐν κύλποισιν ἐκείνης  
 ῥιπτασθεὶς κείσθω δεύτερος Ἰνδιμίων. 5

## 166.—ΤΟΥ ΑΥΤΟΥ

ὦ Νύξ ὦ φιλόγρυπνος ἐμοὶ πόθος Ἰλίοδωρας,  
 καὶ ἰσκολιῶν ὀρθρῶν<sup>1</sup> κνίσματα δακρυχαρή,  
 ἄρα μένει στοργῆς ἐμὰ λείψανα, καὶ τὸ φίλημα  
 μημόσινον ψυχρῇ θάλλετ' ἐν εἰκασίᾳ;  
 ἀρὰ γ' ἔχει σύγκοιτα τὰ δάκρυα, κἄμῳ ὕπνῳ  
 ψυχαπάτην στερνοῖς ἀμφιβαλοῦσα φιλεῖ. 5  
 ἢ νέος ἄλλος ἔρως, νέα παίγνια; Μήποτε, λύχνε,  
 ταῦτ' ἐσίδης, εἴης δ' ἥς παρέδωκε φύλαξ.

## 167.—ΑΣΚΛΗΠΙΑΔΟΥ

Τετὸς ἦν καὶ Νύξ, καὶ τὸ τρίτον ἄλγος ἔρωτι,  
 οἶνος· καὶ βορεὴς ψυχρὸς, ἐγὼ δὲ μόνος.

<sup>1</sup> The first hand in MS. has ὀρθῶν.

## THE AMATORY EPIGRAMS

### 164.—ASCLEPIADES

NIGHT, for I call thee alone to witness, look how shamefully Nico's Pythias, ever loving to deceive, treats me. I came at her call and not uninvited. May she one day stand at my door and companion to thee that she suffered the like at my hands.

### 165.—MELEAGER

MOTHER of all the gods, dear Night, one thing I beg, yea I pray to thee, holy Night, companion of my revels. If some one lies cosy beneath Heliodora's mantle, warmed by her body's touch that cheateth sleep, let the lamp close its eyes and let him, cradled on her bosom, lie there a second Endymion.<sup>1</sup>

### 166.—BY THE SAME

O NIGHT, O longing for Heliodora that keepest me awake, O tormenting visions of the dawn full of tears and joy,<sup>2</sup> is there any relic left of her love for me? Is the memory of my kiss still warm in the cold ashes of fancy? Has she no bed-fellow but her tears and does she clasp to her bosom and kiss the cheating dream of me? Or is there another new love, new dalliance? Mayst thou never look on this, dear lamp, but guard her well whom I committed to thy care.

### 167 ASCLEPIADES

It was night, it was raining, and, love's third burden, I was in wine, the north wind blew cold

<sup>1</sup> i.e. sound asleep.

<sup>2</sup> The text is corrupt here, and no satisfactory emendation has been proposed. The rendering is therefore quite conjectural.



## GREEK ANTHOLOGY

ἀλλ' ὁ καλὸς Μόσχος πλέον ἴσχυεν. " Αἱ σὺ γὰρ  
 οὕτως  
 ἤλυνες, οὐδὲ θύρην πρὸς μίαν ἡσυχάσας "  
 τῆδε τοσαῦτ' ἐβόησα βεβρεγμένος. " " Ἀχρι τίνος,  
 Ζεῦ,  
 Ζεῦ φίλε, σίγησον· καὶ τὸς ἐρᾶν ἔμαθες "

5

### 168.—ΑΔΗΛΟΝ

Καὶ πυρὶ καὶ νιφετῷ με καί, εἰ βούλοιο, κεραυνῷ  
 βάλλε, καὶ εἰς κρημνοὺς ἔλκε καὶ εἰς πελάγη·  
 τὸν γὰρ ἀπαυδήσαντα πόθοις καὶ Ἑρωτι δαμνεντα  
 οὐδὲ Διὸς ἑρῶχει πῦρ ἐπιβαλλόμενον.

### 169.—ΑΣΚΛΗΠΙΑΔΟΥ

Ἦδὺ θέρουσι διψῶντι χιῶν ποτὸν· ἦδὺ δὲ ναύταις  
 ἐκ χειμῶνος ἰδεῖν εἰαρινὸν ζεφυρον·  
 ἦδιον δ' ὑπύταν κρύψῃ μία τοὺς φιλέοντας  
 χλαῖνα, καὶ αἰνῆται Κύπρις ὑπ' ἀμφοτέρων.

A. Kaddala, *Poetry Review*, Sept. 1913.

### 170.—ΝΟΣΣΙΔΟΣ

" Ἄδιον οὐδὲν ἔρωτος, ἂ δ' ὄλβια, δεύτερα πάντα  
 ἐστίν· ἀπὸ στόματος δ' ἔπτυσσα καὶ τὸ μέλι. "  
 τοῦτο λέγει Νοσσίδ· τίνα δ' ἂ Κύπρις οὐκ  
 ἐφίλασεν,  
 οὐκ οἶδεν κήνη γ'· ἄνθεα ποῖα ῥύδα.

K. G. McGregor, *The Greek Anthology*, p. 20.

<sup>1</sup> γ' Reitzenswein; τ' M.B.

## THE AMATORY EPIGRAMS

and I was alone But lovely Moschus overpowered all. "Would thou didst wander so, and didst not rest at one door" So much I exclaimed there, drenched through "How long Zeus? Peace, dear Zeus! Thou too didst learn to love."<sup>1</sup>

### 168.—ANONYMOUS

HURL fire and snow upon me, and if thou wilt, strike me with thy bolt, or sweep me to the cliffs or to the deep. For he who is worn out by battle with Desire and utterly overcome by Love, feels not even the blast of Jove's fire.

### 169. ASCLEPIADES

SWEET in summer a draught of snow to him who thirsts, and sweet for sailors after winter's storms to feel the Zephyr of the spring But sweeter still when one cloak doth cover two lovers and Cyprus hath honour from both.

### 170. NOSSIS

"NOTHING is sweeter than love, all delightful things are second to it, and even the honey I spit from my mouth." Thus saith Nossis, but if there be one whom Cyprus hath not kissed, she at least knows not what flowers roses are.

<sup>1</sup> The epigram is very obscure and probably corrupt. The last words are addressed to Zeus as the weather god, but it is not evident who "thou" in line 3 is. The MS. there, it should be mentioned, has *and so* *after*, "And thou didst come."

## 171 —ΜΕΛΕΑΓΡΟΥ

Τὸ σκύφος ἰδὼν γέγηθε, λέγει δ' ὅτι τὰς φιλέρωτος  
 Ζηνοφίλας ψαύει τοῦ λαλίου στιμματος.  
 ὀλβιον· εἴθ' ὑπ' ἐμοῖς νῦν χεῖλεσι χεῖλεα θάισα  
 ἀπνευστὶ ψυχὰν τὰν ἐν ἐμοὶ προπίοι.

## 172.—ΤΟΥ ΑΥΤΟΥ

Ὅρθρα, τί μοι, δυσέρασσε, ταχὺς περὶ κοῦτον  
 ἐπέστης  
 ἄρτι φίλας Δημοῦς χρωτὶ χλειαυομένῳ,  
 εἶθε πάλιν στρεψας ταχυνδὺν δρόμον· Ἐσπερος εἴης,  
 ὦ γλυκὺ φῶς βιάλλων εἰς ἐμὲ πικρὺτατον.  
 ἦδη γὰρ καὶ πρὸςθεν ἐπ' Ἀλκμήνῃ Διὸς ἦλθεν  
 ἀντίως· οὐκ ἀδαῆς ἐσσι παλινδρομίης.

## 173 —ΤΟΥ ΑΥΤΟΥ

Ὅρθρα, τί νῦν, δυσέρασσε, βραδὺς περὶ κόσμον  
 ἐλίσσῃ,  
 ἄλλος ἐπεὶ Δημοῦς θείλπεθ' ὑπὸ χλανιδί,  
 ἀλλ' ὅτε τὰν ῥαδινὰν κόλποις ἔχον, ὥκυν ἐπέστης,  
 ὡς βιάλλων ἐπ' ἐμοὶ φῶς ἐπιχαιρέκακον.

*A. Knaflz, Poetry Review, Sept. 1913.*

## 174.—ΤΟΥ ΑΥΤΟΥ

Εὐδεις, Ζηνοφίλα, τρυφερὸν θάλος. εἴθ' ἐπὶ σοὶ νῦν  
 ἄπτερος εἰσηεῖν Ὕπνος ἐπὶ βλεφάροις,  
 ὥς ἐπὶ σοὶ μηδ' οὔτος, ὁ καὶ Διὸς ὄμματα θέλων,  
 φοιτήσαι, κίτεχον δ' αὐτὸς ἐγὼ σε μόνος.

## THE AMATORY EPIGRAMS

### 171.—MELEAGER

THE wine-cup feels sweet joy and tells me how it touches the prattling mouth of Zenophila the friend of love. Happy cup! Would she would set her lips to mine and drink up my soul at one draught.

### 172.—BY THE SAME

Why dost thou, Morning Star, the foe of love, look down on my bed so early, just as I lie warm in dear Deino's arms? Would that thou couldst reverse thy swift course and be the Star of Eve again, thou whose sweet rays fall on me most bitter. Once of old, when he lay with Alcmena, thou didst turn back in sight of Zeus, thou art not unpractised in returning on thy track.

### 173.—BY THE SAME

O MORNING-STAR, the foe of love, slowly dost thou revolve around the world, now that another lies warm beneath Deino's mantle. But when my slender love lay in my bosom, quickly thou earnest to stand over us, as if shedding on me a light that rejoiced at my grief.

### 174.—BY THE SAME

THOU sleepest, Zenophila, tender flower. Would I were Sleep, though wingless, to creep under thy lashes, so that not even he who lulls the eyes of Zeus, might visit thee, but I might have thee all to myself.

# GREEK ANTHOLOGY

## 175.—ΤΟΥ ΑΥΤΟΥ

Οἶδ' ὅτι μοι κενὸς ὄρκος, ἐπεὶ σέ γε τὴν φιλάσωντον  
 μηνύει μυρόπνους ἄρτιβρεχῆς πλόκαμος,  
 μηνύει δ' ἄγρυπνον ἰδού βεβαρημένον ὄμμα,  
 καὶ σφίγκτος στεφάνων ἄμφι κόμαισι μέτος·  
 ἔσκυλται δ' ἠκύλαστα πεφυρμένος ἄρτι κίκιννος,  
 πάντα δ' ὑπ' ἀκρήτου γυῖα σαλευτὰ φορεῖς.  
 ἔρρε, γύναι πάγκοινε· καλεῖ σε γὰρ ἡ φιλόκωμος  
 πηκτὶς καὶ κροτύλων χειροτυπῆς πύταγος.

## 176.—ΤΟΥ ΑΥΤΟΥ

Δεινὸς Ἔρως, δεινός, τί δέ το πλῆρον, ἦν πάλιν εἶπω,  
 καὶ πάλιν, οἰμώζων πολλάκι, "δεινὸς Ἔρως",  
 ἥ γὰρ ὁ παῖς τουτοῖσι γελᾷ, καὶ πυκνὰ κακισθεὶς  
 ἤδεται· ἦν δ' εἶπω λοιδόρα καὶ τρέφεται.  
 θαῦμα δὲ μοι, πῶς ἄρα διὰ γλανκοῖο φανεῖσα  
 κύματος, ἐξ ὑγροῦ, Κύπρι, σὺ πῦρ τέτοκας.

## 177.—ΤΟΥ ΑΥΤΟΥ

Κηρύσσει τὸν Ἔρωτα, τὸν ἄγριον· ἄρτι γὰρ ἄρτι  
 ὀρβρινὸς ἐκ κοίτας ὥχετ' ἀποπτάμενος.  
 ἔστι δ' ὁ παῖς γλυκύδακρυς, ἀέλλαλος, ὠκυς, ἀθαμβήης,  
 σιμὰ γελῶν, πτερόεις νῶτα, φαρετροφόρος.  
 πατὴρ δ' οὐκέτ' ἔχω φράζειν τίος· οὔτε γὰρ Διὶ θῆρ,  
 οὐ Χθὼν φησὶ τεκεῖν τὸν θρασύν, οὐ Πέλαγος·  
 πάντη γὰρ καὶ πᾶσιν ὑπέχθεται. ἀλλ' ἴσορᾶτε  
 μὴ που νῦν ψυχαῖς ἄλλα τίθησι λίνα.  
 καίτοι κείνος, ἰδού, περὶ φωλεόν. Οὐ με λήληθας,  
 τοξότα, Ζηνοφίλας ὀμμασι κρυπταμένος.

H. C. Beeching, In a Garden, p. 131

## THE AMATORY EPIGRAMS

### 175.—BY THE SAME

I KNOW thy oath is void, for they betray thy wantonness, these locks still moist with scented essences. They betray thee, thy eyes all heavy for want of sleep, and the garland's track all round thy head. Thy ringlets are in unchaste disorder all freshly touzled, and all thy limbs are tottering with the wine. Away from me, public woman, they are calling thee, the lyre that o'er the revel and the clatter of the castanets rattled by the fingers.

### 176.—BY THE SAME

DREADFUL is Love, dreadful! But what avails it though I say it again and yet again and with many a sigh, "Love is dreadful"? For verily the boy laughs at this, and delights in being ever reproached, and if I curse, he even grows apace. It is a wonder to me, Cypris, how thou who didst rise from the green sea, didst bring forth fire from water.

### 177.—BY THE SAME

*The town-crier is supposed to speak*

LOST! Love, wild Love! Even now at dawn he went his way, taking wing from his bed. The boy is thus, sweetly tearful, ever chattering, quick and impudent, laughing with a sneer, with wings on his back, and a quiver slung on it. As for his father's name I can't give it you, for neither Sky nor Earth nor Sea confess to the rascal's parentage. For everywhere and by all he is hated, but look to it in case he is setting now new springes for hearts. But wait! there he is near his nest. Ah! little archer, so you thought to hide from me there in Zenophila's eyes!

# GREEK ANTHOLOGY

## 178.—ΤΟΥ ΑΥΤΟΥ

Πωλείσθω, και ματρός ἐπ' ἐν κόλποισι καθεύδων,  
 πωλείσθω τί δέ μοι τὸ θρασὺ τοῦτο τρεφεῖν,  
 και γὰρ σιμον ἔφν και ὑποπτερον, ἄκρα δ' ὄνυξιν  
 κνιζει, και κλαιον πολλὰ μεταξὺ γελᾷ  
 πρὸς δ' ἐτι λοιπὸν ἄθρεπτον, ἀείλαλον, ὄξιν  
 δεδορκός,  
 ἄγριον, οὐδ' αὐτῇ μητρὶ φίλῃ τιθασύν  
 πάντα τέρας τοιγὰρ πεπρωσεται, εἴ τις ἀπόπλους  
 ἔμπορος ἰωγεῖσθαι παῖδα θέλει, προσιτω.  
 καίτοι λίσσας, ἰδοῦ, δεδακρι-μενος οὐ σ' ἔτι  
 πωλῶ  
 θυρσει· Ζηνοφίλα σύντροφος ὦδε μένε.

6

10

## 179.—ΤΟΥ ΑΥΤΟΥ

Ναὶ τὰν Κύπριν, Ἐρως, φλέξω τὰ σὰ πάντα  
 πυρώσας,  
 τόξα τε καὶ Σκυθικὴν ἰαδόκον φαρέτρην  
 φλέξω, ναί. τί μιταια γελᾷς, και σιμὰ σεσηρῶς  
 μυχιθίζεις; τίχα που σαρδανίου γελισεις  
 ἦ γάρ σει τὰ ποδηγὰ Πυθων ὠκυπτερα κόψας,  
 χαλκόδετον σφίγξω σοῖς περὶ πρσσὶ πέδην.  
 καίτοι Καδμεῖον κράτος οἶσομεν, εἴ σε πάροικον  
 ψυχῇ συζεεύξω, λύγκα παρ' αἰπολλοῖς  
 ἀλλ' ἴθι, δυσνικητε, λαβων δ' ἐπι κοῦφα πέδιλα  
 ἐκπέτασον ταχινὰς εἰς ἑτέρους πτέρυγας.

5

10

## 180.—ΤΟΥ ΑΥΤΟΥ

Τί ξένον, εἰ βροτολογὸς Ἐρως τὰ πυρίπνοα τόξα  
 βάλλει, και λαμυροῖς ὀμμασι πικρὰ γελᾷ,

## THE AMATORY EPIGRAMS

### 178.—BY THE SAME

SELL it! though it is still sleeping on its mother's breast. Sell it! why should I bring up such a little devil? For it is snub-nosed, and has little wings, and scratches lightly with its nails, and while it is crying often begins to laugh. Besides, it is impossible to suck e it, it is always chattering and has the keenest of eyes, and it is savage and even its dear mother can't tame it. It is a monster all round, so it shall be sold. If any trader who is just leaving wants to buy a baby, let him come hither. But look! it is supplicating, and in tears. Well! I will not sell thee then. Be not afraid, thou shalt stay here to keep Zenophila company.

### 179.—BY THE SAME

By Cypris, Love, I will throw them all in the fire, thy bow and Scythian quiver charged with arrows. Yea, I will burn them, by—. Why laugh so silly and snicker, turning up thy nose? I will soon make thee laugh to another tune. I will cut those rapid wings that show Desire the way, and chain thy feet with brazen fetters. But a sorry victory shall I gain if I chain thee next my heart, like a wail by a sheep-fold! No! be off! thou art ill to conquer; take besides these light, winged shoes, and spreading thy swift wings go visit others.

### 180.—BY THE SAME

WHAT wonder if murderous Love shoots those arrows that breathe fire, and laughs bitterly with

<sup>1</sup> Literally "a lynx by a goat-fold."



οὐ μάντηρ στέργει μεν Ἄρη, γαμέτις δὲ τέτυκται  
 Ἀφαίστου, κοινὰ καὶ πυρὶ καὶ ξιφεσιν,  
 ματρός δ' οὐ μάντηρ ἀνέμων μάστιξι Θάλασσα  
 τραχὺ βοᾷ, γενέτας δ' οὔτε τις οὔτε τιναός.  
 τοῦνεκεν Ἀφαίστου μὲν ἔχει φλόγα, κύμασι δ' ὄργαν  
 στέρξεν ἴσαν, Ἄρειος δ' αἱματόφυρτα βέλη.

## 181.—ΑΣΚΛΗΠΙΑΔΟΥ

Τῶν †καρίων ἡμῖν λάβε †κώλακας (ἀλλὰ πόθ' ἤξει),  
 καὶ πάντε στεφανοὺς τῶν ῥοδίνων τί τὸ πᾶξ;  
 οὐ φης κέρματ' ἔχειν; διολώλαμεν. οὐ τροχιεῖ τις  
 τὸν Λαπίθην, Ἀρστήν, οὐ θερίπουν' ὄχομεν.  
 οὐκ ἰδικεῖς; οὐδέν, φέρε τον λόγον ἐλθέ λαβοῦσα,  
 Φρύνη, τὰς ψήφους. ὦ μεγάλου κινάδους.  
 πάντ' οἷσος δραχμῶν ἄλλας δύο . . .  
 ὦτα λέγεις σκόμβροι †θέσμυκες σχάδονες.  
 αὔριον αὐτὰ καλῶς λογιούμεθα νῦν δὲ πρὸς  
 Αἰσχραν  
 τὴν μυροπωλιν ἰών, πέντε λιβ' ἀργυρέας.  
 εἶπε δὲ σημεῖον, Βάκχων ὅτι πέντ' ἐφίλησεν  
 ἔξη, ὧν κλίνη μάρτυς ἐπεγράφατο.

## 182.—ΜΕΛΕΑΓΡΟΥ

Ἄγγελον τάδε, Δορκάς· ἰδοὺ πάλι δεῦτερον αὐτῇ  
 καὶ τρίτον ἄγγελον, Δορκάς, ἅπαντα. τρέχε  
 μηκέτι μᾶλλα, πέτου—βραχὺ μοι, βραχὺ, Δορκάς,  
 ἐπίσχες.  
 Δορκάς, ποῖ σπεύδεις, πρὶν σε τὰ πάντα μαθεῖν;

## THE AMATORY EPIGRAMS

cruel eyes! Is not Ares his mother's lover, and Hephaestus her lord, the fire and the sword sharing her? And his mother's mother the Sea, does she not roar savagely flogged by the winds? And his father has neither name nor pedigree. So hath he Hephaestus' fire, and yearns for anger like the waves, and loveth Ares' shafts dipped in blood.

### 181 — ASCLEPIADES

Buy us some (but when will he come?) and five rose wreaths. —Why do you say "pax"? You say you have no change! We are ruined, won't someone string up the Lapith beast! I have a brigand not a servant. So you are not at fault! Not at all! Bring your account. Phryne, fetch me my reckoning counters. Oh the rascal! Wine, five drachmae! Sausage, two. Ormers you say, mackerel . . . honeycombs. We will reckon them up correctly to-morrow, now go to Aeschra's perfumery and get five silver bottles (?) Tell her as a token that Bacchon kissed her five times right off, of which fact her bed was entered as a witness.<sup>1</sup>

### 182.—MELEAGER

Give her this message, Dorcas, look! tell her it twice and repeat the whole a third time. Off with you! don't delay, fly! just wait a moment, Dorcas! Dorcas, where are you off to before I've told you all?

<sup>1</sup> i.e. that will do.

<sup>2</sup> The epigram is exceedingly corrupt. The point seems to lie as in No. 185 in his giving an expensive order after all his complaint about charges.

## GREEK ANTHOLOGY

πρόσθεσ δ' οἷς εἴρηκα πάλαι—μᾶλλον δέ (τί ληρῶ;) 6  
 μηδὲν ὅλως εἴσῃς—ἀλλ' ὅτι—παντα λεγέ-  
 μῇ φείδου τὰ ἅπαντα λέγειν. καίτοι τί σε, Δορκιάς,  
 ἐκπέμπω, σὺν σοὶ καὶ τὸς, ἰδοῦ, προάγων;

J. H. Merivale, in *Selections from the Greek Anthology*,  
 1833, p. 221, J. A. Pult, *Greek Love Songs and Epigrams*, i. 67.

### 143.—ΠΟΣΕΙΔΙΠΠΟΥ

Τέσσαρες οἱ πίνοντες· ἐρωμένη ἔρχεθ' ἐκυστῇ·  
 οὐκ ἔτι γινόμενοις θν Χίον οὐχ ἱκανόν  
 παιδίριον, βαδίσας πρὸς Ἀρίστιον, εἰπὲ τὸ πρῶτον  
 ἡμίδες πέμψαι· χοῦς γὰρ ἄπεισι δύο  
 ἀσφαλως· οἶμαι δ' ὅτι καὶ πλεον. ἀλλὰ τρόχαζε· 5  
 ὥρας γὰρ πέμπτῃς πάντες ἀθροίζομεθα.

### 184.—ΜΕΛΕΑΓΡΟΥ

Ἔγνω, οὐ μ' ἔλαθες· τί θεοῦς; οὐ γὰρ με λέληθας·  
 ἔγνω· μηκέτι νῦν δμυα· πάντ' ἔμαθον.  
 ταῦτ' ἦν, ταῦτ', ἐπίορκε; μόνῃ σὺ πάλιν, μόνῃ  
 ὑπνοῖς,  
 ὦ τόλμης· καὶ νῦν, νῦν ἔτι φησι, μόνῃ.  
 οὐχ ὁ περιβλεπτός σε Κλέων, κἂν μὴ . . . τί δ'  
 ἀπειλῶ;  
 ἔρρε, κακὸν κολίτης θηρίου, ἔρρε τάχος.  
 καίτοι σοι δώσω τερπνὴν χύριν· οἶδ' ὅτι βούλει  
 κείνων ὄραν· αὐτοῦ δέσμος ὧδα μένε.

### 185.—ΑΣΚΛΗΠΙΑΔΟΥ

Εἰς ἀγορὰν βαδίσας, Δημήτρια, τρεῖς παρ' Ἀμύντου  
 γλαυκίσκους αἶτει, καὶ δέκα φυκίδια·

## THE AMATORY EPIGRAMS

Just add to what I told you before—or rather (what a fool I am!) don't say anything at all—only that—Tell her everything, don't hesitate to say everything. But why am I sending you, Dorcas? Don't you see I am going with you—in front of you?

### 183.—POSIDIPPUS

We are four at the party, and each brings his mistress, since that makes eight, one jar of Chian is not enough. Go, my lad, to Aristus and tell him the first he sent was only half full, it is two gallons short certainly, I think more. But look sharp, for we all meet at five.<sup>1</sup>

### 184.—MELEAGER

I know it, you did not take me in; why call on the gods? I have found you out, I am certain, don't go on swearing you didn't; I know all about it. That was what it was then, you perjured girl! Once more you sleep alone, do you, alone? Oh her brazen impudence—still she continues to say "Alone." Did not that fine gallant Cleon, eh?—and if not he—but why threaten? Away with you, get out double quick, you evil beast of my bed! Nay but I shall do just what will please you best, I know you long to see him, so stay where you are my prisoner.

### 185.—ASCLEPIADES

Go to the market, Demetrius, and get from Amyntas three small herrings and ten little lemon-

<sup>1</sup> About 11 A.M.

## GREEK ANTHOLOGY

καὶ κυφὰς καρίδας (ἡριθμήσει δέ σοι αὐτός)  
 εἵκοσι καὶ τετορας δαῦρο λαβὼν ἄπιθι.  
 καὶ παρὰ Θανβοριον ῥοδίνους ἔξ προσλαβὲ . . 5  
 καὶ Τρυφέραν ταχέως ἐν παρόδῳ κάλασον.

### 186.—ΠΟΣΕΙΔΙΠΠΙΟΥ

Μὴ με δόκει πιθανοῖς ἀπατᾶν δάκρυσι, Φιλαινί.  
 αἶδα φιλεῖς γὰρ ὅλως οὐδένα μείζον ἐμοῦ,  
 τοῦτον ὕσον παρ' ἐμοὶ κέκλισαι χρόνον· εἰ δ'  
 ἕτερός σε  
 εἶχε, φιλεῖν ἂν ἔφητ' μείζον ἀκαῖνον ἐμοῦ.

### 187.—ΜΕΛΕΑΓΡΟΥ

Εἶπε Λυκαινίδι, Δορκάς· "Ἴδ' ὡς ἐπίτηκτα φι-  
 λοῦσα  
 ἦλως οὐ κρύπτει πλαστὸν ἔρωτα χρόνος."

### 188.—ΛΕΩΝΙΔΟΥ

Οὐκ ἀδικέω τὸν Ἔρωτα. γλυκὺς, μαρτύρομαι  
 αὐτὴν  
 Κύπριν· βεβλημαι δ' ἐκ δολίου κέραος,  
 καὶ πᾶς τεφροῦμαι· θερμὸν δ' ἐπὶ θερμῷ ἰάλλει  
 ἄτρακτον, λωφᾷ δ' οὐδ' ὅσον ἰοβολῶν.  
 χῶ θνητὸς τὸν ἀλιτρὸν ἐγὼ, κεί πτηνὸς ὁ δαιμων, 5  
 τίσσομαι· ἐγκλήμων δ' ἔσσομ' ἀλεξόμενος;

### 189.—ΑΣΚΛΗΠΙΑΔΟΥ

Νῦξ μακρὴ καὶ χεῖμα, μέσην δ' ἐπὶ Πλειάδα  
 δύνει  
 κἀγὼ παρ' προθύροις νίσσομαι ὤμενος,

## THE AMATORY EPIGRAMS

soles<sup>1</sup>; and get two dozen fresh prawns (he will count them for you) and come straight back. And from Thauhorius get six rose-wreaths—and, as it is on your way, just look in and invite Tryphera.<sup>2</sup>

### 186.—POSIDIPPUS

DON'T think to deceive me, Philaenis, with your plausible tears. I know, you love absolutely no one more than me, as long as you are lying beside me, but if you were with someone else, you would say you loved him more than me.

### 187.—MELEAGER

TELL to Lycænis, Dorcas, "See how thy kisses are proved to be false coin. Time will ever reveal a counterfeit love."

### 188.—LEONIDAS OF TARENTUM

IT is not I who wrong Love. I am gentle, I call Cypris to witness, but he shot me from a treacherous bow, and I am all being consumed to ashes. One burning arrow after another he speeds at me and not for a moment does his fire slacken. Now I, a mortal, shall avenge myself on the transgressor though the god be winged. Can I be blamed for self-defence?

### 189.—ASCLEPIADES

THE night is long, and it is winter weather, and night sets when the Pleiads are half way up the sky I pass and repass her door, drenched by the rain,

<sup>1</sup> I give these names of fish *veris gratia*, only as being cheap. <sup>2</sup> The joke lies in the *creacento*.

## GREEK ANTHOLOGY

τρωθεὶς τῆς δολίης κείνης πόθω· οὐ γὰρ ἔρωτα  
Κύπρις, ἀνηρον δ' ἐκ πυρός ἦκε βέλος

### 190.—ΜΕΛΕΑΓΡΟΥ

Κῦμα τὸ πικρὸν ἔρωτος, ἀκόλμηταί τε πνέοντες  
Ζῆλοι, καὶ κῶμαι χειμέριοι πέλαγος,  
ποῖ φέρομαι; πάντα δὲ φρενῶν οἶακες ἀφεῖνται.  
ἢ πάλι τὴν τρυφερὴν Σκύλλαν ἐποψόμεθα,

### 191.—ΤΟΥ ΑΥΤΟΥ

Ἄστρο, καὶ ἡ φιλέρωσι καλὸν φαίνουσα Σελήνη,  
καὶ Νύξ, καὶ κῶμων σύμπλεον ὀργάνιον,  
ἄρά γε τὴν φιλάσσωται ἔτ' ἐν κοίταισιν ἀθρήσω  
ἄγρυπνον, λύχνῳ πόλλ' ἀποκλαομένην,  
ἢ τιν' ἔχει σύγκοιτον; ἐπὶ προθύροις μαρίνας  
δάκρυσιν ἐκδίσσω τοὺς ἰκέτας σταφύλους,  
ἐν τόδ' ἐπιγρῶφας· "Κυπρι, σοὶ Μελέαγρος, ὁ  
    μύστης  
σὼν κῶμων, στοργῆς σκύλα τὰδ' ἐκρέμασεν."

### 192.—ΤΟΥ ΑΥΤΟΥ

Γυμνὴν ἣν ἐσίδης Καλλίστιον, ὦ ξένε, φήσεις  
"Ἥλλακται διπλοῦν γράμμα Συρηκοσίων."

### 193.—ΔΙΟΣΚΟΡΙΔΟΥ

Ἢ τρυφερὴ μ' ἤγρευσε Κλεῶ τὰ γαλίσκιν',  
    Ἀδωνι,  
τῇ σῇ κοψαμένη στηθεα παννυχίδι.

## THE AMATORY EPIGRAMS

smitten by desire of her, the deceiver. It is not love that Cypris smote me with, but a tormenting arrow red-hot from the fire.

### 190.—MELEAGER

O BRINY wave of Love, and sleepless gales of Jealousy, and wintry sea of song and wine, whither am I borne? This way and that shifts the abandoned rudder of my judgement. Shall we ever set eyes again on tender Scylla?

### 191.—BY THE SAME

O STARS, and moon, that lightest well Love's friends on their way, and Night, and thou, my little mandoline, companion of my serenades, shall I see her, the wanton one, yet lying awake and crying much to her lamp, or has she some companion of the night? Then will I hang at her door my suppliant garlands, all wilted with my tears, and inscribe thereon but these words, "Cypris, to thee doth Meleager, he to whom thou hast revealed the secrets of thy revels, suspend these spoils of his love."

### 192.—BY THE SAME

STRANGER, were you to see Callistion naked, you would say that the double letter of the Syracusans<sup>1</sup> has been changed into T<sup>2</sup>

### 193. DIOSCORIDES

TENDER Cleo took me captive, Adonis, as she beat her breasts white as milk at thy night funeral

<sup>1</sup> i.e. the Greek X, said to be the invention of Epicharmus.

<sup>2</sup> She should have been called Calischion, "with beautiful backs."



## GREEK ANTHOLOGY

εἰ δώσει καὶ μοὶ ταύτην χάριν, ἣν ἀποπνεύσω,  
μὴ πρῦφασις, σύμπλουν σὺν με λαβὼν ἀπάγων.

### 194.—ΠΟΣΙΔΙΠΠΟΤ ἢ ΑΣΚΑΝΙΠΙΔΟΤ

Αὐτοὶ τὴν ἀπαλὴν Ἐρῆνιον ἤγον Ἑρωτες,  
Κύπριδος ἐκ χρυσέων ἐρχομένην θαλάμων,  
ἐκ τριχὸς ἄχρι ποδῶν ἱερὸν θάλας, οἷά τε λύγδον  
γλυπτὴν, παρθενίων βριθομένην χαρίτων·  
καὶ πολλοὺς τότε χερσὶν ἐπ' ἡιθέοισιν ὁιστοὺς  
τόξου πορφυρέης ἦκαν ἀφ' ὤρπεδουνης.

5

### 195.—ΜΕΛΕΑΓΡΟΤ

Αἱ τρισαῖ Χάριτες τρισσὸν στεφανῶμα συναίραν  
Ζηνοφίλα, τρισσᾶς σύμβολα καλλοσυνας·  
ἃ μὲν ἐπὶ χρωτὸς θεμένα πόθον, ἃ δ' ἐπὶ μορφᾷ  
ἱμερον, ἃ δὲ λόγοις τὸ γλυκύμυθον ἔπος.  
τρισαῖκις εὐδαίμων, ὥς καὶ Κύπρις ὤπλισεν εὐνάν,  
καὶ Πειθῶ μύθους, καὶ γλυκευ κάλλος Ἑρωτος.

5

### 196.—ΤΟΥ ΑΥΤΟΥ

Ζηνοφίλα κάλλος μὲν Ἑρωτος, σύγκοιτα δὲ φίλτρα  
Κύπρις ἔδωκεν ἔχειν, αἱ Χάριτες δὲ χάριν.

### 197.—ΤΟΥ ΑΥΤΟΥ

Ναὶ μὰ τὸν εὐπλόκαμον Τιμοῦς φιλέρωτα κίκιννον,  
ναὶ μυρόπνουν Δημοῦς χρώτα τὸν ἵπναπάτην,  
ναὶ πάλιν Ἰλιάδος φίλα παίγνια, ναὶ φιλαγρυπνον  
λύχρον, ἐμῶν κώμων πολλὰ ἐπιδόντα τέλη,

## THE AMATORY EPIGRAMS

feast. Will she but do me the same honour,  
If I die, I hesitate not, take me with thee on thy  
voyage.<sup>1</sup>

### 194.—POSEIDIPPUS OR ASCLEPIADES

THE Loves themselves escorted soft Irene as she  
issued from the golden chamber of Cypris, a no. y  
flower of beauty from head to foot, as though  
carved of white marble, laden with virgin graces.  
Full many an arrow to a young man's heart did they  
let fly from their purple bow-strings.

### 195.—MELEAGER

THE Graces three wove a triple crown for  
Zenophila, a badge of her triple beauty. One  
laid desire on her skin and one gave love-longing  
to her shape, and one to her speech sweetness  
of words. Thrice blessed she, whose bed Cypris  
made, whose words were wrought by Peitho (Per-  
susion) and her sweet beauty by Love.

### 196.—BY THE SAME

ZENOPHILA'S beauty is Love's gift, Cypris charmed  
her bed, and the Graces gave her grace.

### 197.—BY THE SAME

YEA! by Timo's fair-curling love-loving ringlets,  
by Demo's fragrant skin that cheateth sleep, by the  
dear dalliance of Ihas, and my wakeful lamp, that  
looked often on the mysteries of my love-revels, I

<sup>1</sup> The hier of Adonis was committed to the sea. cp.  
No. 53 above.

## GREEK ANTHOLOGY

βαῖον ἔχω τό γε λειφθέν, Ἔρως, ἐπὶ χεῖλεσι  
 πνεῦμα  
 εἰ δ' ἐθέλεις καὶ τοῦτ', εἰπέ, καὶ ἐκπτύσομαι.

5

### 198.—ΤΟΥ ΛΥΤΟΥ

Οὐ πλόκαμον Τιμοῦς, οὐ πίνδαλον Ἡλιοδώρας,  
 οὐ τὸ μυρορραγτον Δημαρίοι πρόθυρον,  
 οὐ τρυφερον μείδημα βοώπιδος Ἀντικλείας,  
 οὐ τοὺς ἠρτιθαλεῖς Δωροθέας στεφάνους  
 οὐκέτι σοὶ φαρέτρη . . . . . πτερόεντας ὤιστοὺς  
 κρύπτει, Ἔρως· ἐν ἐμοὶ πάντα γίγν' ἐστι βέλη.

5

### 199.—ΗΔΥΤΑΙΟΤ

Οἶνος καὶ προπύσεις κατεκοίμισαν Ἀγλαονίκην  
 αἱ δόλιαί, καὶ ἔρως ἡδύς ὁ Νικαγορεω,  
 ἥς παρα Κύπριδι ταῦτα μύροις ἔτι πάντα μυδῶντα  
 κείνται, παρθεنيῶν ἰγρὰ λιφύρα πόθων,  
 σύνδαλα, καὶ μαλακαί, μαστῶν ἔνδυματα, μίτραι,  
 ὕπνοι καὶ σκυλμῶν τῶν τότε μαρτύρια.

6

### 200.—ΑΔΗΛΟΝ

Ὁ κροκος, οἳ τε μύροισιν ἔτι πνέοντες Ἀλαξοῦς  
 σὺν μίτραις κισσοῦ κυάνεοι στέφανοι  
 τῷ γλυκερῷ καὶ θήλῃ κατιλλώπτοντι Πιρήφῃ  
 κείνται, τῆς ἱερῆς ξείνια παννυχίδος.

### 201.—ΑΔΗΛΟΝ

Ἠγρύπνησε Λεοντὶς ἕως πρὸς καλὸν ἑῶν  
 ἄστ' ἐρα, τῷ χρυσῷ τερπομένη Σθεναίῳ  
 ἥς παρα Κύπριδι τοῦτο τὸ συν Μούσαισι μαλισθὲν  
 βαρβιτον ἐκ κείνης κείτ' ἔτι παννυχίδος.

## THE AMATORY EPIGRAMS

swear to thee, Love, I have but a little breath left on my lips, and if thou wouldst have this too, speak but the word and I will spit it forth.

### 198.—BY THE SAME

No, by Timo's locks, by Heliodora's sandal, by Demo's door that drips with scent, by great-eyed Anticleus's gentle smile, by the fresh garlands on Dorothea's brow, I swear it, Love, thy quiver hath no winged arrows left hidden; for all thy shafts are fixed in me.

### 199.—HEDYLUS

WINE and treacherous toasts and the sweet love of Nicagoras sent Aglaonice to sleep, and here hath she dedicated to Cypris these spoils of her maiden love still all dripping with scent, her sandals and the soft band that held her bosom, witnesses to her sleep and his violence then.

### 200.—ANONYMOUS

THE saffron robe of Alexo, and her dark green ivy crown, still smelling of myrrh, with her snood she dedicates to sweet Priapus with the effeminate melting eyes, in memory of his holy night-festival.

### 201.—ANONYMOUS

LEONTIS lay awake till the lovely star of morn, taking her delight with golden Stheneus, and ever since that vigil it hangs here in the shrine of Cypris, the lyre the Muses helped her then to play.

## 202. -ΑΣΚΛΗΠΙΑΔΟΥ ἢ ΠΟΣΕΙΔΙΠΠΟΥ

Πορφυρέην μίστιγα, καὶ ἡνία συγαλόμεντα  
 Ἰλαγγῶν εὐππων θῆκεν ἐπὶ προθυρων,  
 νικίσασα κέλῃτι Φιλαινίδα τὴν πολυχαρμον,  
 ἐσπερινῶν πωλῶν ἄρτι φρυγασσομένων  
 Κύπρι φίλῃ, σὶ δὲ τῇδε πόροις νημερτεᾶ νίκης  
 δοξάν, ἀείμνηστον τιμῇδε τιθεῖσα χίριν.

6

## 203.—ΑΣΚΛΗΠΙΑΔΟΥ

Λυσιδίκη σοι, Κύπρι, τὸν ἵππαστῆρα μύωπα,  
 χρύσειον εὐκνημου κέντρον ἔθηκε ποδός,  
 ᾧ πολὺν ὕπτιον ἵππον ἐγύμνασεν· οὐ δέ ποτ' αὐτῆς  
 μηρὺς ἐφοινίχθη καῦφα τινασσομένης·  
 ἦν γὰρ ἀκέντητος τελεσδρομος· οὐνεκεν ὄπλον  
 σοι κατὰ μεσσοπύλῃς χρύσειον ἐκρέμασεν.

6

## 204. -ΜΕΛΕΑΓΡΟΥ

Οὐκέτι, Τιμάριον, τὸ πρὶν γλαφυροῖο κέλῃτος  
 πῆγμα φερεὶ πλωτὸν Κύπριδος εἰρεσίην·  
 ἀλλ' ἐπὶ μὲν νωτοῖσι μετὰφρενον, ὥς κέρας ἱστῷ,  
 κυρτοῦται, πολιδὲς δ' ἐκκελυταὶ προτονας·  
 ἱστία δ' αἰωρητὰ χαλᾷ σπαδονίσματα μαστῶν·  
 ἐκ δὲ σάλου στρεπτάς γαστρος ἔχει ῥυτίδας·  
 νέρθε δὲ πάνθ' ὑπέραντλα νεως, κοίλῃ δὲ θάλασσα  
 πλημμύρει, γόνασιν δ' ἔντρομος ἐστὶ σάλος.  
 δύστανός τοι ζωὸς ἔτ' ὦν Ἀχερουσιδα λιμνὴν  
 πλεύσῃ· ἀνωθ' ἐπιβὰς γρᾶός ἐπ' εἰκοσύρῃ.

6

10

## THE AMATORY EPIGRAMS

### 202.—ASCLEPIADES OR POSEIDIPPUS

PLANGO dedicated on the portals of the equestrian god her purple whip and her polished reins, after winning as a jockey her race with Phœnis, her practised rival, when the horses of the evening had just begun to neigh. Dear Cypris, give her unquestioned glory for her victory, stablishing for her this favour not to be forgotten.<sup>1</sup>

### 203.—ASCLEPIADES

LYSINKE dedicated to thee, Cypris, her spur, the golden goad of her shapely leg, with which she trained many a horse on its back, while her own thighs were never reddened, so lightly did she ride, for she ever finished the race without a touch of the spur, and therefore hung on the great gate of thy temple this her weapon of gold.

### 204.—MELEAGER

No longer, Timo, do the timbers of your spruce corsair hold out against the strokes of Cypris' oarsmen, but your back is bent like a yard-arm lowered, and your grey forestays are slack, and your relaxed breasts are like flapping sails, and the belly of your ship is wrinkled by the tossing of the waves, and below she is all full of bilgewater and flooded with the sea, and her joints are shaky. Unhappy he who has to sail still alive across the lake of Acheron on this old coffin-galley.<sup>2</sup>

<sup>1</sup> In hoc epigr. et seq. de schemate venereo κλέπτε jocatur.

<sup>2</sup> In eodem re ludit, sed hic κλέπτε naviarium est.

# GREEK ANTHOLOGY

## 205. — ΑΔΗΑΟΝ

Ἰνυγὲς ἢ Νικοῦς, ἢ καὶ διαπόντιον ἄλκειν  
 ἄνδρα καὶ ἐκ θαλίμων παῖδας ἐπισταμένη,  
 χρυσῇ ποικιλλθεῖσα, διαυγέος ἐξ ἡμεθύστου  
 γλυπτί σοι κεῖται Κύπρι, φίλον κτέανον,  
 πορφυρέης ἡμῶν μαλακῇ, τριχὶ μεσσα δεθείσα, 5  
 τῆς Λαρισσαίης ξείνια φαρμακίδος.

## 206. — ΑΡΕΩΝΙΔΟΤ

Μηλῶ καὶ Σατύρῃ τανιήλικες, Ἀντιγενεΐδω  
 παῖδες, ταὶ Μουσῶν εὐκολοὶ ἐργίτιδες  
 Μηλῶ μὲν Μουσαῖς Πιμπληεῖσι τοὺς ταχυχειλεῖς  
 αὐλοὺς καὶ ταύτην πύξινον αὐλοδόκην  
 ἢ φίλερων Σατυρῇ δὲ τὸν ἔσπερον οἶνοσποτήρων 5  
 σύγκωμον, κηρῷ ζευξαμένῃ, δόνακα,  
 ἥδυν συριστήρα, συν ᾧ πανεπόρφυμος ἡῶ  
 ἥγασεν αὐλείοις οὐ κοτέονσα θύραις.

## 207. ΑΣΚΛΗΠΙΑΔΟΤ

Αἰ Σάμμαι Βιττώ καὶ Νάννιον εἰς Ἀφροδίτης  
 φοιτᾶν τοῖς αὐτῆς οὐκ ἐθέλουσι νόμοις,  
 εἰς δ' ἕτερ' αὐτομολοῦσιν, ἃ μὴ καλὰ. Δεσπότη Κύπρι,  
 μισεὶ τὰς κοίτης τῆς παρὰ σοὶ φυγίδας.

## 208. — ΜΕΛΕΑΓΡΟΤ

Οὐ μοι παιδομανὴς κραδίᾳ· τί δὲ τερπνόν, Ἐρωτες,  
 ἄνδροβατεῖν, εἰ μὴ δούς τι λαβεῖν ἐθέλει,  
 ἃ χεὶρ γὰρ τὰν χεῖρα καλὰ με μῆνει παράκουις·  
 ἔρροι πᾶς ἄρσιν ἄρσενικαῖς λαβίσιν.

## THE AMATORY EPIGRAMS

### 205.—ANONYMOUS

Nico's love-charm, that can compel a man to come from overseas and boys from their rooms, carved of transparent anethyst, set in gold and hung upon a soft thread of purple wool, she, the witch of Larissa presents to thee Cypris, to possess and treasure.

### 206.—LEONIDAS

Melia and Satyra, the daughters of Antigenides, now advanced in age, the willing work-women of the Muses, dedicate to the Pimpleian Muses, the one her swift-tipped flute and thus its box-wood case, and Satyra, the friend of love, her pipe that she joined with wax, the evening companion of banqueters, the sweet whistler, with which all night long she waited to see the day dawn, fretting not because the portals would not open.<sup>1</sup>

### 207.—ASCLEPIADES

Borro and Nannion of Samos will not go to the house of Cypris by the road the goddess ordains, but desert to other things which are not seemly O Lady Cypris, look with hate on the truants from thy bed.

### 208.—MELEAGER

*Cox meum non furit in pueros, quid incundum,  
Amores, virum insecundere, si non vis dando sumere?  
Manus enim manum lavat. Pulchra me manet uxor  
Facessant mares cum masculis forcipibus.*

I suppose this is the meaning. She was hired by time and gained by the exclusion of the man who hired her



## 209 ΠΟΣΕΙΔΙΠΠΟΤ ἢ ΑΣΚΛΗΠΙΑΔΟΤ

Σῆ, Παφίη Κυthereia, παρ' ἧνι εἶδε Κλέανδρος  
 Νικοῦν ἐν χαρποῖς κύμασι νηχομένην  
 καιόμενος δ' ὑπ' Ἑρωτος ἐνὶ φρεσὶν ἄνθρακας ὠνὴρ  
 ξηρὸν ἐκ νοτερῆς παδὸς ἐπεσπίασατο  
 χῶ μὲν ἐναυίγει γαίης ἐπὶ τὴν δέ, θαλάσσης  
 ψαύουσιν, πρηνεῖς εἵχουσιν αἰγιαλοί.  
 νῦν δ' ἴσος ἀμφοτέροισι φιλίης πόθος· οὐκ ἀτελεῖς γὰρ  
 εὐχαί, τὰς κείνης εὐξάτ' ἐπ' ἦμιονος

## 210.—ΑΣΚΛΗΠΙΑΔΟΤ

Τῷ θαλλῷ Διδύμη με συνήρπασεν· ὦ μοι, ἐγὼ δὲ  
 τήκομαι, ὡς κηρὸς παρ πυρὶ, κάλλος ὀρεῖν.  
 εἰ δὲ μέλαινα, τί τοῦτο, καὶ ἄνθρακες· ἄλλ' ὅτ'  
 ἐκείνους  
 θύλωμεν, λάμπουσ' ὡς ῥόδου κίλυκες.

## 211 ΠΟΣΕΙΔΙΠΠΟΤ

Δάκρυα καὶ κῶμοι, τί μ' ἐγείρετε, πρὶν πόδας ἄραι  
 ἐκ πυρός, εἰς ἑτέραν Κύπριδος ἄνθρακιν;  
 λήγω δ' οὐ ποτ' ἔρωτος· αἶε δέ μοι ἐξ Ἀφροδίτης  
 αἴλγος ὃ μὴ κρίνων<sup>1</sup> καὶνὰν ἄγει τι πόθος

## 212.—ΜΕΔΕΑΓΡΟΤ

Αἰεὶ μοι δινεῖ μὲν ἐν οὐασιν ἦχος Ἑρωτος,  
 ὄμμα δὲ σῖγα Πόθοις τὸ γλυκὺ δάκρυ φέρει·  
 οὐδ' ἡ νύξ, οὐ φέγγος ἐκοίμισεν, ἀλλ' ὑπὸ φίλτρων  
 ἤδη που κραδίᾳ γνωστός ἐνεσσι τυπός.  
 ὦ πτανοί, μὴ καὶ ποτ' ἐφίπτασθαι μὲν, Ἑρωτες,  
 οἶδατ', ἀποπτῆναι δ' οὐδ' ὅσον ἰσχύετε;

<sup>1</sup> μὴ κρίνων must be wrong. I render as if it were μὴ κάμνων.

## THE AMATORY EPIGRAMS

### 209. POSEIDIPPUS on ASCLEPIADES

By thy strand, O Paphian Cytherea, Cleander saw Nico swimming in the blue sea, and burning with love he took to his heart dry coals from the wet maiden. He, standing on the land, was shipwrecked, but she in the sea was received gently by the beach. Now they are both equally in love, for the prayers were not in vain that he breathed on that strand.

### 210. ASCLEPIADES

DIDYME by the branch she waved at me<sup>1</sup> has carried me clean away, alas! and looking on her beauty, I melt like wax before the fire. And if she is dusky, what is that to me? So are the coals, but when we light them, they shine as bright as roses.

### 211. -POSEIDIPPUS

TEARS and revel, why do you incite me before my feet are out of the flame to rush into another of Cyprus' fires? Never do I cease from love, and tireless desire ever brings me some new pain from Aphrodite.

### 212.—MELEAGER

THE noise of Love is ever in my ears, and my eyes in silence bring their tribute of sweet tears to Desire. Nor night nor daylight lays love to rest, and already the spell has set its well-known stamp on my heart. O winged Loves, is it that ye are able to fly to us, but have no strength at all to fly away?

<sup>1</sup> cf. Plato, *Phaedr.* 230 D.

## 213. ΠΟΣΕΙΔΩΠΠΟΤ

Πυθίης, εἰ μὲν ἔχει τιν', ὑπέρχομαι· εἰ δὲ καθεύδεις  
 ὧδε μνητὴ, μικρὸν, πρὸς Διός, ἐσκαλέσαιο.  
 εἰπέ δὲ σημεῖον, μεθύων ὅτι καὶ διὰ κλωπῶν  
 ἦλθον, ἥρωτι θρασεῖ χρώμενος ἡγεμόνι.

## 214.—ΜΕΛΕΑΓΡΟΤ

Σφαιριστὰν τὸν ἥρωτα τρέφω· σοὶ δ', Ἥλιοδώρα,  
 βιάλλει τὰν ἐν ἐμοὶ παλλομέναν κραδίαν.  
 ἀλλ' ἄγε σιμπαίκτην δέξαι Πύθον· εἰ δ' ὑπὸ σεῦ  
 ῥίψαις, οὐκ οἶσει τὰν ἀπύλαιστρον ὕβριν.

## 215.—ΤΟΥ ΑΥΤΟΥ

Δίσσομ', Ἔρωτος, τὸν ἄγρυπνον ἐμοὶ πόθον Ἥλιο-  
 δώρας  
 κοίμισσον, αἰδεσθεὶς Μοῦσαν ἐμὴν ἱκέτιν.  
 ναὶ γὰρ δὴ τὰ σὰ τόξα, τὰ μὴ δεδιδαγμένα βάλλειν  
 ἄλλον, ὡς δ' ἐπ' ἐμοὶ πτηνὰ χέοντα βέλη,  
 εἰ καὶ με κτείναις, λείψω φωνὴν προίεντα  
 γράμματ' "Ἐρωτος ὄρα, ξεῖνε, μαιφονίην"

## 216.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰ φιλέεις, μὴ πάμπαν ὑποκλασθέντα χαλαιοσῇς  
 θυμὸν ὀλισθηρῆς ἔμπλεον ἱκεσίης·  
 ἀλλὰ τι καὶ φρονέεις στεγανώτερον, ὅσσον ἐρύσσαι  
 ὀφρύας, ὅσσον ἰδεῖν βλέμματι φειδομένῳ.  
 ἔργοι γὰρ τι γυναιξὶν ὑπερφυίλους ἀθερίζειν  
 καὶ κατακαγχάζειν τῶν ἄγαν οἰκτροτύτων.  
 κείνος δ' ἐστὶν ἄριστος ἐρωτικός, ὃς τῷδε μίξει  
 οἶκτον ἔχων ὀλίγη ξυνὸν ἀγνηορίη.

## THE AMATORY EPIGRAMS

### 213.—POSEIDIPPUS

If anyone is with Pythias, I am off, but if she sleeps alone, for God's sake admit me for a little, and say for a token that drunk, and through thieves, I came with daring Love for my guide.

### 214.—MELEAGER

THIS Love that dwells with me is fond of playing at ball, and to thee, Heliodora, he throws the heart that quivers in me. But come, consent to play with him, for if thou throwest me away from thee he will not brook this wanton transgression of the courtesies of sport.

### 215.—BY THE SAME

I PRAY thee, Love, reverence the Muse who intercedes for me and lull to rest this my sleepless passion for Heliodora. I swear it by thy bow that hath learnt to shoot none else, but ever pours the winged shafts upon me, even if thou slayest me I will leave letters speaking thus. "Look, O stranger, on the murderous work of Love."

### 216.—AGATHIAS SCHOLASTICUS

If you love, do not wholly let your spirit bend the knee and cringe full of oily supplication, but be a little proof against approaches, so far at least as to draw up your eyebrows and look on her with a scanting air. For it is more or less the business of women to slight the proud, and to make fun of those who are too exceedingly pitiful. He is the best lover who mixes the two, tempering piteousness with just a little manly pride.

217 —ΠΑΤΑΛΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Ληϊστές ἀφαιέστοιο διετμαγεν ἄμμα κηρείας  
 λαύς, διαόντε Δανίαις χαλελείτους θαλήμονς  
 φάμι λεγείν τον μυθόν ἔγω τυδε "Χίλκεα νικῇ  
 τειχία καὶ δεσμούς χρυσοὶ οὐ πανδαμίτωρ."  
 χρυσοὶ ὕλονς ρυτῆρας, ὅλας κληίδας ἐλεγχει,  
 χρυσοὺς ἐπιγναμπτεὶ τὰς σοβαροβλεφυροῦς·  
 καὶ Δανίαις ἐλυγώσεν ὅδε φρενα· μὴ, τίς ἐραστής  
 λίσσεταιθω Παφίαν, ἀργυρίον παρεχών.

218. -ΑΓΛΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Τόν σοβαρόν Πολέμωνα, τόν ἐν θυμῷ Μετανδρόν  
 κείραντα γλυκεροῦς τῆς πλοχού πλοκίμονος,  
 ὀπλοτέρου Πολέμων μμήσατο, καὶ τὰ Ἰόδωθης  
 βυστρύχα παντολμοῖς χερσὶν ἐλήισατο,  
 καὶ τραγικοῖς ἀχειρσσε τὰ κωμικόν ἔργον ἀμείψας,  
 μισοῦξεν ραδόντῃ ἄψα θηλυτέρῃς  
 ζήλομανές το κολασμά· τί γάρ τούσιν ἦλιντε κούρη,  
 εἰ μὲ κατοικτείρειν ἠθέλα τειρομένον,  
 Σχετλιοὶ ἀμφοτέρους δε διετμαγε, μεχρὶ καὶ αὐτοῦ  
 βλεμμάτος ἐνστήσας αἶθοπα βασκανίην,  
 ἄλλ' ἐμπίκτε τελέθει Μισοιμένοι· αὐτὰρ ἔργου  
 Δυσκόλοι, οὐχ ὀρώων τὴν Περικυρομένην.

219 —ΠΑΤΑΛΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Κλέψωμεν, Ῥόδοπῃ, τὰ φίληματα, τὴν τ' ἐρατεινὴν  
 καὶ περιόρητον Κυπρίδος ἐργασίην.  
 ἦδ' ἴδω λαθεῖν φιλακῶν τε παναγρία καυθὸν ἀλύξαι·  
 φώρα δ' ἀμφαδίω λείκτρα μελιχροτέρα.

## THE AMATORY EPIGRAMS

### 217.—PAULUS SILENTIARIUS

ZEUS, turned to gold, piercing the brazen chamber of Danae, cut the knot of intact virginity. I think the meaning of the story is this, "Gold, the subduer of all things, gets the better of brazen walls and fetters, gold loosens all reins and opens every lock, gold makes the ladies with scornful eyes bend the knee. It was gold that bent the will of Danae. No need for a lover to pray to Aphrodite, if he brings money to offer."

### 218.—AGATHIAS SCHOLASTICUS

THE arrogant Polemo, who in Menander's drama cut off his wife's sweet locks, has found an imitator in a younger Polemo, who with audacious hands despoiled Rhodanthe of her locks, and even turning the comic punishment into a tragic one flogged the limbs of the slender girl. It was an act of jealous madness, for what great wrong did she do if she chose to take pity on my affliction? The villain! and he has separated us, his burning jealousy going so far as to prevent us even looking at each other. Well, at any rate, he is "The Hated Man" and I am "The Ill-Tempered Man," as I don't see "The Clipped Lady."<sup>1</sup>

### 219.—PAULUS SILENTIARIUS

LET us steal our kisses, Rhodope, and the lovely and precious work of Cypris. It is sweet not to be found out, and to avoid the all-entrapping eyes of guardians. furtive amours are more homed than open ones.

<sup>1</sup> The allusions are to the titles of three pieces of Menander. We now possess part of the last.

## 220.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰ καὶ νῦν πολλή σε κατεύνασε, καὶ τὸ θαλυκρὸν  
 κεῖνο κατημβλύνθη κέντρον ερωμανίης,  
 ὦφελεν, ὦ Κλέυβουλε, πύθους νεότητος ἐπιγυνοῦς,  
 νῦν καὶ ἐποικτεῖρειν οπλοτέρων ὀδύνας,  
 μῆδ' ἐπὶ τοῖς ξυνοῖς κοτέειν μέγα, μῆδ' ἐκομίσαι  
 τὴν ῥαδιήν κούρην πᾶμπαν ἀπαγλαῖσαι.  
 ἀντὶ πατρὸς τῇ παιδί πάρος μεμέλησο ταλαίνῃ,  
 καὶ νῦν ἐξαπινῆς ἀντίπαλος γέγονας.

## 231 ΠΑΤΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Μέχρι τίνος φλογόεσσαν ὑποκλέπτοντες ὀπωπὴν  
 φῶριον ἀλλήλων βλέμμα τιτυσκομεθα,  
 λεκτέον ἀμφαδίην μελεδήματα κῆν τις ἐρύξῃ  
 μαλθακὰ λυσιπόνου πλέγματα συζυγίης,  
 φάρμακον ἀμφοτέροις ξίφος ἔσσεται· ἥδιον ἡμῖν  
 ξυνὸν αἰεὶ μεθέπειν ἢ βίον ἢ θάνατον.

## 222.—ΑΓΑΘΙΟΥ

Εἰς Ἀριάδην κιθαριοτρίδα

Εἴ ποτε μὲν κιθαρῆς ἐπαφήσατο πλήκτρον ἐλοῦσα  
 κούρη, Τερψιχόρης ἀντεμέλιζε μίτοις·  
 εἴ ποτε δὲ τραγικῷ ροιζήματι ρήξατο φωνήν,  
 αὐτῆς Μελπομένης βύμβον ἀπεπλάσατο  
 εἰ δὲ καὶ ἀγλαίης κρίσις ἴστατο, μᾶλλον ἂν αὐτῇ  
 Κυπρις ἐνικήθῃ, κἀνεδίκαζε Πάρις  
 συγῇ ἐφ' ἡμείων, ἵνα μὴ Διόνυσος ἀκούσας  
 τῶν Ἀριαδνεῖων ζῆλον ἔχοι λεχέων.

## THE AMATORY EPIGRAMS

### 220.—AGATHIAS SCHOLASTICUS

If grey hairs now have lulled your desires, Cleobulus, and that glowing goad of love-madness is blunted, you should, when you reflect on the passions of your youth, take pity now on the pains of younger people, and not be so very wroth at weaknesses common to all mankind, robbing the slender girl of all the glory of her hair. The poor child formerly looked upon you as a father, (*anti patros*), and now all at once you have become a foe (*antipatros*).

### 221.—PAULUS SILENTIARIUS

How long shall we continue to exchange stolen glances, endeavouring to veil their fire. We must speak out and reveal our suffering, and if anyone hinders that tender union which will end our pain, the sword shall be the cure for both of us, for sweeter for us, if we cannot live ever together, to go together to death.

### 222.—AGATHIAS

*To a harp-player and tragic actress called Ariadne*

WHENEVER she strikes her harp with the plectrum, it seems to be the echo of Terpsichore's strings, and if she tunes her voice to the high tragic strain, it is the hum of Melpomene that she reproduces. Were there a new contest for beauty too, Cypris herself were more likely to lose the prize than she, and Paris would revise his judgement. But hush! let us keep it to our own selves, lest Bacchus overhear and long for the embraces of this Ariadne too.



## 223.—ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΟΥ

Φωσφόρε, μὴ τὸν Ἔρωτα βιάζω, μηδὲ διδάσκου,  
 Ἄρει γειτονέων, νηλεὲς ἦτορ ἔχειν  
 ὥς δὲ πάρος, Κλυμένης ὀρόων Φαέθοντα μελάθρῳ,  
 οὐ δρόμον ὠκυπυδην εἶχες ἐπ' ἀντολίης,  
 οὕτω μοι περὶ νύκτα, μόνῃς ποθέοντι φανείσαν,  
 ἔρχωο δηθινῶν, ὥς παρὰ Κιμμερίοις.

## 224.—ΤΟΥ ΑΥΤΟΥ

Λήξον, Ἔρως, κραδίης τε καὶ ἥπατος· εἰ δ' ἐπιθυμεῖς  
 βίλλειν, ἄλλο τί μου τῶν μελέων μετύβα.

## 225.—ΤΟΥ ΑΥΤΟΥ

Ἐλκος ἔχω τὸν ἔρωτα· ῥέει δέ μοι ἔλκος ἐχῶρ,  
 δάκρυον, ὠτειλῆς οὔποτε τερσομένης.  
 εἰμὶ γὰρ ἐκ κακότητος ἀμήχανος, οὐδὲ Μαχίων  
 ἥπιά μοι πάσσει φάρμακα δευομένῳ  
 Τήλεφός εἰμι, κυρὴ, σὶ δὲ γίνεο πιστὸς Ἀχιλλεύς·  
 κίλλει σφ' παῦσον τὸν πόθον, ὥς ἔβαλες

## 226.—ΠΑΤΑΟΥ ΣΙΑΕΝΤΙΑΡΙΟΥ

Ὀφθαλμοί, τέο μέχρ' ἀφύσσετε νέκταρ Ἐρώτων,  
 κύλλεος ἀκρήτον ζωροποταί θρασέες,  
 τῆλε διαθρέξωμεν ὅπη σθενος· ἐν δὲ γαλήνῃ  
 νηφάλια σπείσω Κύπριδι Μειλιχίῃ.  
 εἰ δ' ἄρα πον καὶ κείθι κατάσχετος ἔσομαι οἴστρῳ,  
 γίνεσθε κρυεροῖς δάκρυσιν μυδαλέοι,  
 ἔνδικον ὀτλήσοντες αἰὲ πόνον· ἐξ ὑμέων γάρ,  
 φεῦ, πυρὸς ἐς τόσσην ἦλθομεν ἐργασίην.

J. A. Pott, *Greek Love Songs and Epigrams*, i. p. 120.

## THE AMATORY EPIGRAMS

### 223.—MACEDONIUS THE CONSUL

O STAR of the morning, press not hard on Love, nor because thou movest near to Mars learn from him to be pitiless. But as once when thou sawest the Sun in Clymene's chamber, thou wentest more slowly down to the west, so on this night that I longed for, scarce hoping, tarry in thy coming, as in the Cimmerian land.

### 224.—BY THE SAME

CEASE Love to aim at my heart and liver, and if thou must shoot, let it be at some other part of me.

### 225.—BY THE SAME

My love is a running sore that ever discharges tears for the wound stancheth not, I am in evil case and find no cure, nor have I any Machaon to apply the gentle save that I need. I am Telephus, my child; be thou faithful Achilles and staunch with thy beauty the desire wherewith thy beauty smote me.<sup>1</sup>

### 226.—PAULUS SILENTIARIUS

How long, O eyes, quaffing boldly beauty's untempered wine, will ye drain the nectar of the Loves? Let us flee far away, far as we have the strength, and in the calm to a milder Cypris I will pour a sober offering. But if haply even there the fury possesses me, I will bid ye be wet with icy tears, and suffer for ever the pain ye deserve, for it was you alas! who cast me into such a fiery furnace.

<sup>1</sup> See note to No. 201

## 227.—ΜΑΚΗΔΟΝΙΟΤ ΠΠΑΤΟΤ

Ημεριδας τρυγώσιν ἐτίσιον, οὐδὲ τις αὐτῶν  
 τοὺς ἐλικας, κυπτῶν βύτριν, ἀποστρεφεται  
 ἄλλῃ σε τὴν ῥόδουπην, ἐμὴς ἰανυθημα μεριμνῆς,  
 ὕγρον ἐνιπλεξας ἄμματι δεσμῶν, ἔχω,  
 καὶ τρυγῶ τον ἔρωτα· καὶ οἱ θέρος, οὐκ ἔαρ ἄλλο 8  
 οἶδα μνεῖν. ὅτι μοι πᾶσα γέμαις χαριτων  
 ὦδε καὶ ἡβήσεας ὅλον χρόνον· εἰ δέ τις ἔλθῃ  
 λοξὸν ἔλιξ μυτιδῶν, τλησομαι ὥς φιλέων.

## 228.—ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Εἰπὲ τίμῃ πλεξείς ἐτι βόστρυχον, ἢ τίμῃ χεῖρας  
 φαιδρυνεῖς, οὐρυχῶν ἀμφι-έμνων ἀκίδα,  
 ὅς τι δε κοσμήσεις ἡλιανθεῖ φανερὰ κυχλῶ,  
 μηκέτι τῆς καλῆς ἐγγυς ἔω· Ῥόδουπης,  
 ἔμμοισιν οἷς Ῥόδουπην οἱ δερκομαι, οὐδε φασινῆς 6  
 φεγγος ἰδεῖν ἐθέλω χρυσεῶν Ἠριπολῆς.

## 229.—ΜΑΚΗΔΟΝΙΟΤ ΠΠΑΤΟΤ

Τὴν Νιοβὴν κλαίουσαν ἰδὼν ποτε βουκόλος ἀθήρ  
 θαμβεῖν, εἰ λειβεῖν δυερῶν οἶδε λιθος  
 αὐτὰρ ἐμὲ στεναχόντα τούσης κατὰ νυκτος ὁμίχλην  
 ἔμπνοος Εὐλύπῃς οὐκ ἐλέαιρε λιθος  
 αἷτιος ἀμφοτεροῖσιν ἔρωτος, ὀχετηγῶς αἰνῆς 8  
 τῇ Νιοβῇ τελέων, αὐτὰρ ἐμοὶ παθεῶν.

## 230.—ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Χρυσῆς εἰρύσσασα μίαν τρίχα Δωρίς ἐθείρης,  
 οἷα δορικτητοὺς δῆσεν ἐμεῦ παλαμας

## THE AMATORY EPIGRAMS

### 227.—MACEDONIUS THE CONSUL

EVERY year is the vintage, and none in gathering the grapes looks with reluctance on the curling tendrils. But thee, the rosy-armed, the crown of my devotion, I hold enchained in the gentle knot of my arms, and gather the vintage of love. No other summer, no spring do I hope to see, for thou art entirely full of deight. So may thy prime endure for ever, and if some crooked tendril of a wrinkle comes, I will suffer it, for that I love thee.

### 228.—PAULUS SILENTIARIUS

TELL me for whose sake shalt thou still tire thy hair, and make thy hands bright, paring thy finger nails? Why shalt thou adorn thy raiment with the purple bloom of the sea, now that no longer thou art near lovely Rhodope? With eyes that look not on Rhodope I do not even care to watch bright Aurora dawn in gold.

### 229.—MACEDONIUS THE CONSUL

A HERDSMAN, looking on Niobe weeping, wondered how a rock could shed tears. But Enippe's heart, the living stone, takes no pity on me lamenting through the misty darkness of so long a night. In both cases the fault is Love's, who brought pain to Niobe for her children and to me the pain of passion.

### 230. PAULUS SILENTIARIUS

DORIS pulled one thread from her golden hair and bound my hands with it, as if I were her prisoner

αὐτὰρ ἐγὼ τὸ πρὶν μὲν ἐκάγχασα, δεσμὰ τινάξαι  
 Δωριδὸς ἱμερτῆς εὐμαρὲς οἴομενος  
 ὥς δε διαρρήξαι σθένος οὐκ ἔχον, ἔστενον ἤδη, 5  
 οἷά τε χαλκευή σφυγκτὺς ἰλικτοπέδη.  
 καὶ νῦν ὁ τρισύποτμος ἀπὸ τριχὸς ἠέρτημαι,  
 δεσπότης ἐνθ' ἐρύσῃ, πυκνὰ μεθελκόμενος.

## 231. -ΜΑΚΗΔΟΝΙΟΤ ΤΙΠΑΤΟΤ.

Τὸ στόμα ταῖς Χαρίτεσσι, προσώπατα δ' ἄνθεσι  
 θίλλει,  
 ὄμματα τῇ Παφίῃ, τῷ χέρει τῇ κυθάρῃ.  
 συλευεὶς βλεφάρων φάος ὀμμασιν, οὐας αἰοιδῇ  
 πάνταθεν ἀγρεύεις τλήμονας ἠιθέους.

## 233.—ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Ἴππομένην φιλέουσα, νόον προσέρεισα Λεάνδρῳ  
 ἐν δὲ Λεανδρείοις χεῖλεσι πηγνυμένη,  
 εἰκόνα τὴν Ξάνθοιο φέρω φρεσὶ πλεξαμένη δὲ  
 Ξάνθον, ἐς Ἴππομένην νόστιμον ἦτορ ἄγω.  
 πάντα τὸν ἐν παλάμῃσιν ἀναίνομαι· ἄλλοτε δ' ἄλλον 5  
 αἶν ἀμοιβαίοις πήχεσι δεχνυμένη,  
 ἀφνειὴν Κυθέρειαι ὑπέρχομαι. εἰ δέ τις ἡμῖν  
 μέμφεται, ἐν πενίῃ μιμνέτω οἰογᾶμφο.

## 233. ΜΑΚΗΔΟΝΙΟΤ ΤΙΠΑΤΟΤ

“Αὔριον ἄθρησω σε.” τὸ δ' οὐ ποτε γίνεται ἡμῖν,  
 ἠθάδος ἀμβολίνης αἶεν ἀεζομένης.  
 ταῦτά μοι ἱμεῖροντι χαρίζεαι· ἄλλα δ' ἐς ἄλλους  
 δῶρα φερεῖς, ἐμέθεν πίστιν ἀπειπαμένη.  
 “ὄψομαι ἔσπερίῃ σε.” τί δ' ἔσπερός ἐστι γυναικῶν; 5  
 γῆρας ἀμετρήτῳ πληθύνονον ῥυτιδι.

## THE AMATORY EPIGRAMS

At first I laughed, thinking it easy to shake off charming Doris' fetters. But finding I had not strength to break them, I presently began to moan, as one held tight by galling irons. And now most ill-fated of men, I am hung on a hair and must ever follow where my mistress chooses to drag me.

### 231. MACEDONIUS THE CONSUL

Thy mouth blossoms with grace and thy cheeks bloom with flowers, thy eyes are bright with Love, and thy hands aglow with music. Thou takest captive eyes with eyes and ears with song, with thy every part thou trapest unhappy young men.

### 232.—PAULUS SILENTIARIUS

KISSING Hippomenes, my heart was fixed on Leander, clinging to Leander's lips, I bear the image of Xanthus in my mind, and embracing Xanthus my heart goes back to Hippomenes. Thus ever I refuse him I have in my grasp, and receiving one after another in my ever shifting arms, I court wealth of Love. Let whose blames me remain in single poverty.

### 233. MACEDONIUS THE CONSUL

"To-morrow I will see thee." Yet to-morrow never comes, but ever, as thy way is, deferment is heaped upon deferment. That is all thou grantest to me who love thee, for others thou hast many gifts, for me but perfidy. "I will see thee in the evening." But what is the evening of women? Old age full of countless wrinkles.

## 234.—ΠΑΤΑΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Ὁ πρὶν ἀμπελθῆναι τοῖσιν ὑπὸ φρεσὶν ἡδὺν ἐν ἤβῃ  
 αἰστροφορῶν Παφίης θεσμον ἰππευαμενος,  
 γυνισσοῖς βελλεσσὼν ἰνεμβάτος οὐ πρὶν Ἑρωτῶν,  
 αὐχένα σοὶ κλινῶ, Κύπρι, μεσαιπύλινος  
 δεξο με καυχάλοισα, σοφὴν ὅτι Παλλῦδα νικᾷς  
 νῦν πλεον ἢ τὸ πῦρος μῆλ' ἔφ' Ἑσπερίδων.

## 335.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ

Ἦλθες ἐμοὶ ποθέοντι παρ' ἐλπίδα τὴν δ' ἐνὶ θυμῷ  
 ἔξεσλαξας ὅλην θυμβεὶ φαντασίην,  
 καὶ τρομεῶ, κραδίη τε βυθῷ πελεμίζεται οἴστρῳ,  
 ψυχῆς πνιγμένης κύματι κυπρίδιω.  
 ἀλλ' ἐμέ τον ναυτηγὸν ἐπ' ἠπειροῖο φανέντα  
 σῶε, τεινὼν λιμένων ἐνδοθὶ δεξαμένη.

## 236.—ΠΑΤΑΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Ναὶ ταχα Τανταλῆς Ἀχαιοντία πῆματα ποιῆς  
 ἡμετέρων ἀχέων ἑστὶν ἐλαφροτέρα.  
 οὐ γάρ ἰδὼν σέο κύλλος, ἀπειργατο χεῖλεα μῆλαι  
 χεῖλει σφ' ῥοδέων ἀβροτέρῳ καλύκων.  
 Τανταλος ἰκριτοδακρυς, ὑπερτελλόντα δὲ πέτρων  
 δεῖδιεν· ἀλλὰ θανεῖν δεύτερον οὐ δύναται.  
 αὐτὰρ ἐγὼ ζωὸς μὲν εἶν κατατηκομαι οἴστρῳ,  
 ἐκ δ' ὀλυγοδρανίης καὶ μόρον ἐγγυς ἔχω.

237.—ΑΓΑΘΙΟΤ ΜΤΡΙΝΑΙΟΤ ΣΧΟΛΑΣ-  
ΤΙΚΟΤ

Πᾶσαν ἐγὼ τὴν νύκτα κινυρομαι· εὐτε δ' ἐπέλθῃ  
 ὄρθρος ἐλευσάι μακρὰ χαρίζομενος.

## THE AMATORY EPIGRAMS

### 234. PAULUS SILENTIARIUS

I who formerly in my youth with stubborn heart refused to yield to the sweet empire of Cypris, wielder of the goad, I who was proof against the consuming arrows of the Loves, now grown half grey, bend the neck to thee, O Paphian queen. Receive me and laugh elate that thou conquerest wise Pallas now even more than when ye contended for the apple of the Hesperides.

### 235. MACEDONIUS THE CONSUL

AGAINST my hope thou art come to me, who longed for thee, and by the shock of wonder didst empty my soul of all its vain imagining. I tremble, and my heart in its depths quivers with passion, my soul is drowned by the wave of Love. But save me, the shipwrecked mariner, now near come to land, receiving me into thy harbour

### 236.—PAULUS SILENTIARIUS

YEA, maybe it is lighter than mine, the pain that Tantalus suffers in hell. Never did he see thy beauty and never was denied the touch of thy lips, more tender than an opening rose—Tantalus ever in tears. He dreads the rock over his head but he cannot die a second time. But I, not yet dead, am wasted away by passion, and am enfeebled even unto death.

### 237.—AGATHIAS MYRINARUS SCHOLASTICUS

ALL the night long I complain, and when dawn comes to give me a little rest, the swallows twitter



ἀμφιπεριτρυζουσι χελιδόνες, ἐς δέ με δάκρυ  
 βαλλίνουσιν, γλυκερὺν κῶμα παρωσάμεναι  
 ὄμματα δ' οὐ λείοντα φυλισσεται ἡ δὲ Ῥοδανθῆς 5  
 αὐτὴν ἐμοῖς στέρνοις φροντίς ἵναστρεφεται.  
 ὦ φθονεραὶ παυσασθε λαλητριδεν οὐ γὰρ ἔγωγε  
 τὴν Φιλομηλειὴν γλῶσσαν ἱπεθρῖσάμην  
 ἀλλ' Ἴτυλον κλαίετε κατ' οὔρεα, καὶ γοοῖτε 10  
 εἰς ἔποπος κραναήν· αὐτὸν ἐφεζυμεναι,  
 βαῖδ' ἵνα κνώσσοιμεν· ἴσως δέ τις ἔξει ὄνειρος,  
 ὃς με Ῥοδανθεῖοις πιχέσιν ἀμφιβιάσει.

A. J. Butler, *Amoristic and Apollonic*, p. 9, 1 A. Pöhl,  
*Streek-Lese Dichtung und Dichtungsart*, i. p. 107

## 238.—ΜΑΚΗΔΟΝΙΟΥ ΤΙΜΑΤΟΥ

Τὸ ξίφος ἐκ κολεοῖο τί σύρεται, οὐ μὰ σέ, κούρη,  
 οὐχ ἵνα τι πρηξῶ Κύπριδος ἀλλοτριον,  
 ἀλλ' ἵνα σοὶ τὸν Ἄρηα, καὶ ἄζαλεον περ ἰόντα,  
 δείξω τῇ μαλακῇ Κυπριδί πειθομενον.  
 οὗτος ἐμοὶ ποθέοντι συνεμπορος, οὔδε κατόπτρου 5  
 δυνόμαι, ἐν δ' αὐτῷ δερκομαι αὐτὸν ἐγώ,  
 κάλαος· ὥς ἐν ἔρωτι· σὺ δ' ἦν ἀπ' ἐμῷ λάθῃαι,  
 τὸ ξίφος ἡμετέρην δυνόσται ἐς λαγόναι.

## 239.—ΠΑΤΑΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ.

Ἐσβεσθῇ φλογεραῖο πυρὸς μένος· οὐκέτι κίμνω,  
 ἀλλὰ καταθιήσκω ψυχομενος, Παφίη  
 ἤδη γὰρ μετὰ σαρκα δι' ὅστέυ και φρένας ἔρπει  
 παμφυγοὶ καθμαίνων οὗτος ὁ πικρὸς Ἔρως.  
 καὶ φλοξ ἐν τελευταῖς ὅτε θύματα πάντα λιφύξῃ, 5  
 φορβίς ἡπανίη ψυχεται αὐτοματῶς.

<sup>1</sup> I write with some less latium κάλαος καὶ κάλας MS.

## THE AMATORY EPIGRAMS

around and move me again to tears chasing sweet slumber away. I keep my eyes sightless, but again the thought of Rhodanthe haunts my heart. Hush ye spiteful babblers! It was not I who shored the tongue of Philomela. Go weep for Itylus on the hills, and lament sitting by the hoopoe's nest amid the crags, that I may sleep for a little season, and perchance some dream may come and cast Rhodanthe's arms about me.

### 238. MACEDONIUS THE CONSUL

Why do I draw my sword from the scabbard? It is not, dear, I swear it by thyself, to do aught foreign to Love's service, but to show thee that Ares though he be of stubborn steel yields to soft Cypris. This is the companion of my love, and I need no mirror, but look at myself in it, though, being in love, I am blind. But if thou forgettest me, the sword shall pierce my flank.

### 239. PAULUS SILENTIARIUS

The raging flame is extinct; I suffer no longer, O Cypris, but I am dying of cold. For after having devoured my flesh, this bitter love, panting hard in his greed, creeps through my bones and vitals. So the altar fire, when it hath lapped up all the sacrifice, cools down of its own accord for lack of fuel to feed it.

<sup>1</sup> i.e. the sword.

## 240 ΜΑΚΗΔΟΝΙΟΥ ΤΠΑΤΟΥ

Τῷ χρυσῷ τὸν ἔρωτα μετέρχομαι οὐ γὰρ ἀρότρη  
 ἔργα μελισσῶν γίνεται ἰ. σκαπνῆ,  
 ἀλλ' ἔαρὶ ὁροσερῇ μέλιτος γε μὴν ἰφρογενεῖης  
 ὁ χρυσοῦς τελεθεῖ ποικίλος ἔργατινῆς

## 241.—ΠΑΤΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

"Σωξέο" σοι μέλλων ἐνέπειν, παλίνορσον ἰωὴν  
 ἄψ' ἀνασειρίζω, καὶ πάλιν ἄγχι μὲν  
 σὴν γὰρ ἐγὼ δασπλίγτα διαστάσιν οἷι τε πικρὴν  
 νυκτὰ καταπτήσω τὴν Ἀχεροντιῖδα  
 ἡματι γὰρ σέο φεγγος ὅμοιον ἵλλα το μὲν που  
 ἀφθογγον· σὺ δέ μοι καὶ τὸ λαλήμα φερεῖς,  
 κείνο τὸ Σαιρήνων γλυκερωτερον ᾧ ἐπὶ πᾶσαι  
 εἰσιν ἐμῆς ψυχῆς ἐλπίδες ἐκκρεμέες

## 242.—ΕΡΑΤΟΣΘΕΝΟΥΣ ΣΧΟΛΑΣΤΙΚΟΥ

Ἦς εἶδαν Μελίτην, ὦχρός μ' ἔλε· καὶ γὰρ ἀκοίτης  
 κεινὴ ἐφωμίρτει τοια δ' ἔλεξα τρεμῶν  
 "Τοῦ σοῦ ἀνακροῦσαι δυναμαὶ πυλεῶνος ὀχῆας,  
 διεκλίδος ὑμετερῆς τὴν βιλανον χαλασας,  
 καὶ δισσῶν προθιρῶν πλαδαρὴν κρηπίδα περήσαι,  
 ἄκρον ἐπιβλήτος μεσσοθι πηξάμενος,"  
 ἢ δέ λέγει γελήσασα, καὶ ἄνερα λαφον ἰδοῦσα·  
 "Τῶν προθυρῶν ἔπεχον, μὴ σε κύων ὀλεση."

## 243. ΜΑΚΗΔΟΝΙΟΥ ΤΠΑΤΟΥ

Τὴν φιλοπουνυγέλωτα κύρην ἐπὶ νυκτὸς ὀνείρου  
 εἶχον, ἐπισφυγξας πηχεσίη ἡμετέροις.

## THE AMATORY EPIGRAMS

### 240.—MACEDONIUS THE CONSUL

I pursue Love with gold ; for bees do not work with spade or plough, but with the fresh flowers of spring. Gold, however, is the resourceful toiler that wins Aphrodite's honey

### 241.—PAULUS SILENTIARIS

"FAREWELL" is on my tongue, but I hold in the word with a wrench and still abide near thee. For I shudder at this horrid parting as at the bitter night of hell. Indeed thy light is like the day light, but that is mute, while thou bringest me that talk, sweeter than the Sirens, on which all my soul's hopes hang.

### 242.—ERATOSTHENES SCHOLASTICUS

WHEN I saw Mehte, I grew pale, for her husband was with her, but I said to her trembling, "May I push back the bolts of your door, loosening the bolt-pin, and fixing in the middle the tip of my key pierce the damp base of the folding door?" But she, laughing and glancing at her husband, said, "You had better keep away from my door, or the dog may worry you."

### 243.—MACEDONIUS THE CONSUL

I held the laughter-loving girl clasped in my arms in a dream. She yielded herself entirely to

πείθετό μοι ξύμπαντα, καὶ οὐκ ἀλέγιζεν, ἐμείο  
 κυπρίδι παντοῖη σώματος ἁπτομένου  
 ἀλλὰ βαρυζήλος τις ἥρωας καὶ νυκτὰ λοχῆσας  
 ἔξεχσεν φιλήην. ὕπνου ἀποσκειδίσσας  
 ὦδε μοι οὐδ' αὐτοῖσιν ἐν ὑπναλίοισιν ὀνείροις  
 ἀφθονός ἐστιν ἥρωας κερδαὸς ἰδνυμένου.

## 244 — ΠΑΤΑΟΤ ΣΙΑΞΕΝΤΙΑΡΙΟΤ

Μακρὰ φιλεῖ Γαλῆτεια καὶ ἔμψαφα, μαλθακὰ Δημῶ,  
 Δωρὶς οὐδακταῖσι. τίς πλεον ἐξερέθει,  
 οὔσατα μὴ κρινῶσι φιλήματα γευσίμενοι δὲ  
 τριχθαδίων στομιτῶν, ψῆφον ἐποισομεθα.  
 ἐπ' ἀγχῆς, πραδίη τὰ φιλήματα μαλθακὰ Δημοῦς  
 ἔγνωσ' καὶ ὀροσερῶν ἤδιν μελὶ στομιτῶν  
 μὶν' ἐπὶ τοῖς ἰδεκαστον ἔχει στέφος εἰ δέ τις ἄλλη  
 τέρπεται, ἐκ Δημοῦς ἡμέας οὐκ ἐρύσει.

## 245 — ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΟΤ

Κιχλίζεις, χρεμέτισμα γάμου προέλευθον ἰεῖσα  
 ἦσυχ' μοι νενῆς πάντα ματὴν ἐρεθείς.  
 ὦμοσα τὴν δυσερῶτα κορὴν, τρισὶν ὦμοσα πέτραις,  
 μηποτε μελιχίοις ὀμμασὶν εἰσιδέειν  
 παῖζε μωνὴ τὸ φιλήμα. ματὴν ποππυζε σεαυτῇ  
 χεῖλεσι γυμνοτάτοις, οὐ τι μισγομένοις.  
 οὐτάρ ἐγὼν ἑτέρεν οὐδὲν ἐρχομαι εἰσι γὰρ ἄλλαι  
 κρεσσῶντες εὐλέκτρον Κυπρίδος ἐργατίδες

## 246. ΠΑΤΑΟΤ ΣΙΑΞΕΝΤΙΑΡΙΟΤ

Μαλθακὰ μὲν Σαπφούς τὰ φιλήματα, μαλθακὰ γυνῶν  
 πλεγματά χιορῶν, μαλθακὰ πάντα μέλη·

## THE AMATORY EPIGRAMS

me and offered no protest to any of my caprices. But some jealous Love lay in ambush for me even at night, and frightening sleep away spilt my cup of bliss. So even in the dreams of my sleep Love envies me the sweet attainment of my desire.

### 244.—PAULUS SILENTIARIUS

GALATEA'S kisses are long and smack, Demo's are soft, and Doris bites one. Which excites most? Let not ears be judges of kisses, but I will taste the three and vote. My heart, thou wert wrong, thou knewest already Demo's soft kiss and the sweet honey of her fresh mouth. Cleave to that, she wins without a bribe, if any take pleasure in another, he will not tear me away from Demo.

### 245.—MACEDONIUS THE CONSUL

You titter and neigh like a mare that courts the male, you make quiet signs to me, you do everything to excite me, but in vain. I swore, I swore with three stones in my hand<sup>1</sup> that I would never look with kindly eyes on the hard-hearted girl. Practise kissing by yourself and smack your lips, that pout in naked shamelessness, but are linked to no man's. But I go another way, for there are other better partners in the sports of Cypris.

### 246.—PAULUS SILENTIARIUS

Soft are Sappho's kisses, soft the clasp of her snowy limbs, every part of her is soft. But her heart

<sup>1</sup> Or possibly "to the three stones." The matter is obscure.

## GREEK ANTHOLOGY

ψυχὴ δ' ἐξ ἀδάμεντος ἀπειθέος ἄχρι γὰρ οἶον  
 ἔστιν ἔρος στομυτῶν, τάλλα δὲ παρθενιτῆς  
 καὶ τῆς υποστλαιν, ταχὰ τῆς ταχὰ τοῦτο ταλμίσας  
 διψᾷαν Ἰανταλεην τλήσεται εὐμαρείας.

### 247 — ΜΑΚΙΔΟΝΙΟΤ ΤΗΛΑΤΟΤ

Ἥαρμιν οὐκ ἔργῳ· τὸ μὲν οὖνομα καλὸν ἀκούσας  
 μισαμῶν· σὺ δὲ μοι πικροτέρῃ θαυίζον  
 καὶ φεύγεις φιλεοντα, καὶ οὐ φιλεοντα διώκεις.  
 ὄφρα πάλιν κείνον καὶ φιλεοντα φύγῃς  
 πεντρομανες δ' ἄγκιστρον ἔφυ στομα, καὶ με δακρυῶτα  
 εὐθὺς ἔχει ροδέου χεῖλος ἐκκερμα.

### 248 ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Ὁ παλιμὴ πάντολμα, σὺ τὸν πᾶνχρύσειον ἔτλης  
 ἀπριξ δραξαμένη βόστρυχον ἀνευσαι  
 ἔτλης· οὐκ ἐμυλαξε τὸν θρασὸς αἰλινος αὐδῆ,  
 σκύλμα κομῆς αὐχὴν μαλθακὰ κεκλιμένος  
 νῦν θαμινοῖς παταγοῖσι ματῆν τὸ μέτωπον ἀρασσεῖς·  
 οὐκέτι γὰρ μαζοῖς σου θέναρ ἐμπελμυσε  
 μὴ, λιτομαί, δεσποῖνα, τοσπὴν μὴ λυμβαγε ποιήν  
 μᾶλλον ἐγὼ τλαιὴν φισγαρον ἀσπασίως

### 249.—ΚΙΡΗΝΑΙΟΤ ΡΕΦΕΡΕΝΔΑΡΙΟΤ

Ὁ σοβαρὴ Ροδόπη, Παφίης εἴξασα βελέμονας  
 καὶ τὸν ὑπερφιάλον κομπὸν ἀπώσαμεν,  
 ὡγάς ἐλοῦσαι μ' ἔχεις παρὰ σὸν λῆχος ἐν δ' ἄρα  
 δεσμοῖς  
 κεῖμαι, ἐλευθερίης οὐκ ἐπιδεδυμένος  
 οὕτω γὰρ ψυχὴ τε καὶ ἔκχυτα σώματα φωτῶν  
 συμφερεται, φίλης ρευμασι μὲν γυνυμένα.

## THE AMATORY EPIGRAMS

is of unyielding adamant. Her love reaches but to her lips, the rest is forbidden fruit. Who can support this? Perhaps, perhaps he who has borne it will find it easy to support the thirst of Tantalus.

### 247.—MACEDONIUS THE CONSUL

CONSTANCE (Parmenis) in name but not in deed! When I heard your pretty name I thought you might be, but to me you are more cruel than death. You fly from him who loves you and you pursue him who loves you not, that when he loves you, you may fly from him too in turn. Your mouth is a hook with madness in its tip. I bit, and straight it holds me twinging from its rosy lips.

### 248.—PAULUS SILENTIARIUS

O ALL-DARING hand, how could you seize her tightly by her all-golden hair and drag her about? How could you? Did not her piteous cries soften you, her torn hair, her meekly bent neck? Now in vain you beat my forehead again and again. Nevermore shall your palm be allowed to touch her breasts. Nay, I pray thee, my lady, punish me not so cruelly rather than that I would gladly die by the sword.

### 249.—IRENÆUS REFERENDARIUS

O HALGHTY Rhodope, now yielding to the arrows of Cyprus, and forswearing thy insufferable pride, you hold me in your arms by your bed, and I lie, it seems, in chains with no desire for liberty. Thus do souls and languid bodies meet, mingled by the streams of love.



## 250.—ΠΑΤΑΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Ἦδύ, φίλοι, μέλημα το Λαίδος ἦδ' ἐκ' αὐτῶν  
 ηπιόδιν' ἡτῶν δίκρυ χειρὶ βλεφάρων  
 χθίζω μοι ἀπροφασιστοῦ ἐπισταγνῆν, ἐγκλίδον ὄμφῃ  
 ἡμετέρῃ κεφαλῇν δῆρον ἐρεῖσαμένη  
 μυρομένην δ' ἐφίλησα τὰ δ' περὶ δροσερῆς ἀπὸ πηγῆς  
 δίκρυα μὲνυμένων πίπτε κατὰ στομάτων  
 εἶπε δ' ἀνέκροσμεν. "Τινος εἵνεκα δίκρυα λείβεις."  
 "Δαΐδια μὴ με λίπης ἵστα γὰρ ορεαπῶται."

## 251.—ΕΙΡΗΝΑΙΟΤ ΡΕΦΕΡΕΝΔΑΡΙΟΤ

Ὅρματα δινεὺς κρυφίῳν ἰνδαλματα πυρσῶν.  
 χεῖλα δ' ἀεροβαφῇ λοξὰ παρεκτανεῖς,  
 καὶ πολὺν κίχλιζουσα σοβεῖς εὐδοστρυχὸν αἴγλην,  
 ἐκχυμένας δ' ὁρῶ τὰς σοβαρὰς παλινμᾶς  
 ἀλλ' οὐ σὴν κραδίης ὑψαυχένος ὥπλασεν ὄγκος  
 οὔτε ἀθῆλυνθῆς, οὔτε μαραινόμενη.

## 252.—ΠΑΤΑΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Ῥιψόμεν, χαρίσσω τὰ φάρεα γυνὴ δὲ γυντοῖς  
 ἐμπελυσσε γυντοῖς γυνὴ περιπλοκυδῆν  
 μῆδεν δοῖ το μεταξὺ. Σμυρμιμῶδος γὰρ ἐκεῖνο  
 τείχος ἐμοὶ δοκεῖ λεπτὸν ὕφασμα σθένος  
 στήθεα δ' ἐξευχθῶ, τὰ [τε] χεῖλα τᾶλλα δὲ σὺν  
 κρυπτεῖον ἐχθαίρω τὴν αὖροστομῆν.

## 253.—ΕΙΡΗΝΑΙΟΤ ΡΕΦΕΡΕΝΔΑΡΙΟΤ

Τίπτε πέδον Χρυσίλλα, κατὰ νεύουσα δοκεῖς,  
 καὶ ζωνὴν παλινμᾶς οἷα περ ἀρολιτεῖς.  
 αἰδώς νοσφί πέλει τῆς Κυπρίδος εἰ δ' ἄρα πεγῆς  
 νεύματι τὴν Παφίην δείξον υπερχομένη

## THE AMATORY EPIGRAMS

### 250.—PAULUS SILENTIARIUS

SWEET, my friends, is Lais' smile, and sweet again the tears she sheds from her gently waving eyes. Yesterday, after long resting her head on my shoulder, she sighed without a cause. She wept as I kissed her, and the tears flowing as from a cool fountain fell on our united lips. When I questioned her, "Why are you crying?" She said, "I am afraid of your leaving me, for all you men are forsworn."

### 251.—IRENÆUS REFERENDARIUS

You roll your eyes to express hidden fires and you grimace, twisting and protruding your reddened lips; you giggle constantly and shake the glory of your curls, and your haughty hands, I see, are stretched out in despair. But your disdainful heart is not bent, and even in your decline you are not softened.

### 252.—PAULUS SILENTIARIUS

Let us throw off these cloaks, my pretty one, and lie naked, knotted in each other's embrace. Let nothing be between us, even that thin tissue you wear seems thick to me as the wall of Babylon. Let our breasts and our lips be linked, the rest must be veiled in silence. I hate a babbling tongue.

### 253.—IRENÆUS REFERENDARIUS

Why, Chrysilla, do you bend your head and gaze at the floor, and why do your fingers tangle with your girdle's knot? Shame mates not with Cypris, and if you must be silent, by some sign at least tell me that you submit to the Paphian goddess.

## 254.—ΠΑΤΛΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Ἦμῶσα μιμναζειν σίο τηλοθεν, ἄργετι κούρη,  
 ἄχρι δυωδεκιτης, ὦ πυποι, ἦριπολης  
 οὐ δ' ἔτλην ὁ ταλας το γαρ αὔριον ἡμμι φαίνθη  
 τηλοτερῳ κίρκης, ναί μά σε, δωδεκιτης.  
 Ἄλλα θεους ικετευε, φίλη, μὴ ταῦτα χαραῖσαι  
 ὄρκια ποιναιης νῶταν ὑπερ σελιδος  
 θέλγε δε σαις χαρίτεσσιν ἐμην φρενα μὴ δέ με μίστιξ,  
 ποτνα, κατασμυῖη καὶ σιο καὶ μακυρων.

## 255.—ΤΟΥ ΑΥΤΟΥ

Εἶδον ἐγὼ ποθέοντας ὑπ' ὑτλητοιο δὲ λυσσης  
 δηρον ἐν ἀλληλοῖς χεῖλα πηξάμενοι,  
 οὐ κορον εἶχον ἔρωτος ἀφειδέος ἱεμένοι δέ,  
 εἰ θέμις, ἀλλήλων δύμεναι ες κραδίην,  
 ἄμφασις ὅσον ὅσον ὑπεπρηκτον ἀναγκην,  
 ἀλλι λων μαλακοῖς φαιρεσιν ἴσσαμενοι  
 καὶ ῥ' ο μὲν ἦν Ἀχιλῆς πωκυκελος, οἷος ἀκείως  
 τῶν Λυκομηδεῶν ἐνδον ἔην θαλαμῶν  
 κουρη δ' ἀργυφεις ἐπιγυνιδος ἄχρι χιτῶνα  
 ζῶσαμένη, Φοιβῆς εἶδος ὑπεπλασατο  
 καὶ πάλιν ἠρηραιοτο τὰ χεῖλα γυνιοβορον γὰρ  
 εἶχον ἀλωφῆτοι λιμον ἐρωμανῆς  
 ρεῖα τις ἡμερίδος στελεχη δυο συμπλοα λυσει,  
 στρεπτα, πολυχρονῶν πλεγματι συμφνεα,  
 ἢ κεινους φιλέοντας, ὑπ' ἀντιποροισί τ' ἠγαστοῖς  
 ὑγρὰ περιπλεγῶν ἄψια δῆσαμενους.  
 τρεῖς μακαρ, δε τοιοισι, φίλη δεσμοῖσιν ἐλιχθη,  
 τρεῖς μακαρ' ἀλλ' ἡμεῖς ἄνδιχα παιομεθα.

## THE AMATORY EPIGRAMS

### 254.—PAULUS SILENTIARIUS

Ye gods! I swore to stay away from thee, bright maiden, till the twelfth day dawned, but I, the long-enduring, could not endure it. Yea, by thyself I swear, the morrow seemed more than a twelvemonth. But pray to the gods, dear, not to engrave this oath of mine on the surface of the page that records my sins, and comfort my heart, too, with thy charm. Let not thy burning scourge, gracious lady, as well as the immortals' flay me.

### 255.—BY THE SAME

I saw the lovers. In the ungovernable fury of their passion they glued their lips together in a long kiss, but that did not sate the infinite thirst of love. Longing, if it could be, to enter into each other's hearts, they sought to appease to a little extent the torment of the impossible by interchanging their soft raiment. Then he was just like Achilles among the daughters of Lycomedes, and she, her tunic girt up to her silver knee, counterfeited the form of Artemis. Again their lips met close, for the inappeasable hunger of passion yet devoured them. "Twere easier to tear apart two vine stems that have grown round each other for years than to separate them as they kiss and with their opposed arms knot their pliant limbs in a close embrace. Thrice blessed he, my love, who is entwined by such fetters, thrice blessed! but we must burn far from each other

# GREEK ANTHOLOGY

## 256.—ΤΟΥ ΑΥΤΟΥ

Δικλίδας ἀμφετίναξεν ἐμοῖς Γαλάτεια προσώποις  
 ἔσπερος, ὕβριστήν μινθον ἐπευξαμένη.  
 "Ἵβρις ἔρωτας ἔλυσεν" μίτην ὅδε μῦθος ἀλᾶται·  
 ὕβρις ἐμὴν ἐρέθει μᾶλλον ἔρωμανίην.  
 ὦμοσα γὰρ λυκάβαντα μένειν ἀπάνευθεν ἐκείνης·  
 ὦ πόποι· ἀλλ' ἵκετης πρῶτος εὐθύς ἔβην.

## 257 —ΠΑΛΛΑΔΑ

Νῦν καταγιγνώσκω καὶ τοῦ Διὸς ὥς ἀνεράστου,  
 μὴ μεταβαλλομένου τῆς σοβαρᾶς ἔνεκα·  
 οὔτε γὰρ Εὐρώπης, οὐ τῆς Δανύης περὶ κάλλος,  
 οὔθ' ἀπαλῆς Λήδης ἐστ' ἀπολειπομένη·  
 εἰ μὴ τὰς πορνὰς παραπέμπεται· οἶδα γὰρ αὐτὸν  
 τῶν βασιλευουσῶν παρθενικῶν φθορεα.

## 258 —ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Πρόκριτός ἐστι, Φίλινα, τεῇ ρυτίς ἢ ὅπως ἤβης  
 πάσης· ἰμέρω δ' ἀμφὶς ἔχειν παλαιαῖς  
 μᾶλλον ἐγὼ σέο μῆλα καρηβαρέοντα κορύμβοις,  
 ἢ μαζοὶ νεαρῆς ὀρθιον ἡλικίης.  
 σὸν γὰρ ἔτι φθινόπωρον ὑπέρτερον εἶαρος ἄλλης,  
 χεῖμα σὸν ἀλλοτρίου θερμότερον θέρεος.

## 259.—ΤΟΥ ΑΥΤΟΥ

Ὅμματά σευ βαρύθουσι, πόθοι πνεύοντα, Χαριεῖς,  
 οἷά περ ἐκ λέκτρων ἄρτι διεγρομένης·  
 ἔσκυλται δὲ κόμη, ῥοδεῖς δ' ἀμάρυγμα παρειῆς  
 ὀχρος ἔχει λευκος, καὶ δεμας ἐκκλύνται.

## THE AMATORY EPIGRAMS

### 256.—BY THE SAME

GALATEA last evening slammed her door in my face, and added this insulting phrase, "Scorn breaks up love." A foolish phrase that idly goes from mouth to mouth! Scorn but inflames my passion all the more. I swore to remain a year away from her, but ye gods! in the morning I went straightway to supplicate at her door

### 257.—PALLADAS

Now I condemn Zeus as a tepid lover, since he did not transform himself for this naughty fair's sake. She is not second in beauty to Europa or Danae or tender Leda. But perhaps he disdains courtesans, for I know they were maiden princesses he used to seduce.

### 258. PAULUS SILENTIARIUS

Your wrinkles, Philona, are preferable to the juice of all youthful prime, and I desire more to clasp in my hands your apples nodding with the weight of their clusters, than the firm breasts of a young girl. Your autumn excels another's spring, and your winter is warmer than another's summer.

### 259.—BY THE SAME

Thy eyes, Chariclo, that breathe love, are heavy, as if thou hadst just risen from bed, thy hair is dishevelled, thy cheeks, wont to be so bright and rosy, are pale, and thy whole body is relaxed.

# GREEK ANTHOLOGY

καὶ μὲν παννυχίῃσιν ὁμιλήσασα παλαιστραῖς  
ταῦτα φερεῖ· ὀλβιοὶ παντὸς ὑπερπετεταί  
ὃς σε περιπλεγδὴν ἔχε πῆχεσιν· αἱ δὲ σε τήκει  
θερμὸς ἔρως, εἷς εἰς ἐμὲ τηκομένη.

## 260.—ΤΟΥ ΑΥΤΟΥ

Κεκρύφαλοι σφύγγουσι τὴν τρίχα· τήκομαι οἷστρῳ  
ῥέει πυργοφοροῦ δείκελον εἰσορόων.  
ἀσκεπὲς ἄστι κερηνον, ἐγὼ ξανθισμασι χαίτης  
ἐκχυτον ἐκ στέρων ἐξεσοβήσα νοον  
ἀργενναῖς οθοῖσσι κατηντρα βοστρυχα κεύθει,  
οὔδεν ελαφροτέρη φλοξ κατέχει κραδίην  
μορφὴν τριχθαδίην Χαρίτων τριάς ἀμφιπολαίνει  
πᾶσα δὲ μοι μορφὴ πῦρ ἴδιον προχέει.

## 261 —ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰμὶ μὲν οὐ φιλόδοινος· ὅταν δ' ἐβέλῃς με μεθύσσαι,  
πρῶτα συ γεινομένη προσφερε, καὶ δέχομαι.  
εἰ γὰρ ἐπιψεύσεις τοῖς χεῖλεσιν οὐκέτι νύφειν  
εἰμαρές, οὔδε φυγεῖν τὸν γλυκὺν οἶνοχόον  
πορθμεύει γὰρ ἐμοῖγε κύλιξ παρὰ σοῦ τὸ φίλημα,  
καὶ μοι ἀπαγγέλλει τὴν χυρὴν ἣν ἔλαβεν.

## 262.—ΠΑΤΑΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ

Φεῦ φεῦ, καὶ τὸ λάλημα τὸ μείλιχον ὃ φθόνος εἶργει,  
βλέμμα τε λαβριδίως φθεγγόμενων βλεφάρων  
ἱσταμένης δ' ἀγχιστα τεθηπαιμέθ ὄμμα γεραίτης,  
οἷα πολὺγληνον βοικόλον Ἰναχίης  
ἱστασο, καὶ σκοπίαζε, μάτην δὲ σὸν ἦτορ ἀμύσσει·  
οὐ γὰρ ἐπὶ ψυχῆς ὄμμα τῶν τανύσεις.

## THE AMATORY EPIGRAMS

If all this is a sign of thy having spent the night in Love's arena, then the bliss of him who held thee clasped in his arms transcends all other, but if it is burning love that wastes thee, may thy wasting be for me.

### 260.—BY THE SAME

Does a caul confine your hair, I waste away with passion, as I look on the image of turreted Cybele. Do you wear nothing on your head, its flaxen locks make me scare my mind from its throne in my bosom. Is your hair let down and covered by a white kerchief, the fire burns just as fierce in my heart. The three Graces dwell in the three aspects of your beauty, and each aspect sheds for me its particular flame.

### 261 AGATHIAS SCHOLASTICUS

I CARE not for wine, but if thou wouldst make me drunk, taste the cup first and I will receive it when thou offerest it. For, once thou wilt touch it with thy lips, it is no longer easy to abstain or to fly from the sweet cup-bearer. The cup ferries thy kiss to me, and tells me what joy it tasted.

### 262.—PAULUS SILENTIARIUS

ALACK, alack! envy forbids even thy sweet speech and the secret language of thy eyes. I am in dread of the eye of thy old nurse, who stands close to thee like the many-eyed herdsman<sup>1</sup> of the Argive maiden. "Stand there and keep watch, but you gnaw your heart in vain, for your eye cannot reach to the soul."

<sup>1</sup> i. e. Argus set to keep watch over Io.



## 263.—ΑΓΛΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Μήποτε, λύχρε, μύκητα φέροις, μηδ' ὄμβρον ἐγείροις,  
 μὴ τὸν ἐμὸν παύσης νυμφίον ἐρχόμενον.  
 αἰεὶ σὺ φθονέεις τῇ Κύπριδι καὶ γὰρ ὅθ' Ἥρῳ  
 ἤρμοσε Δεινύδρῳ. . θυμέ, τὸ λοιπὸν ἔα.  
 Ἥφαιστον τελέθεις καὶ πείθομαι, ὅττι χαλέπτων οὐ  
 Κυπρίδα, θωπεύεις δεσποτικὴν ὀδύνην

## 264.—ΠΑΤΑΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Βόστρυχον ὠμογέροντα τί μέμφεις, ὕμνατά θ' ὑγρὰ  
 δάκρυσιν, ὑμετέρων παίγνια ταῦτα ποθὼν  
 φροντίδες ἀπρήκτοιο πόθου τάδε, ταῦτα βελέμων  
 σύμβολα, καὶ δολιχῆς ἔργα νυχεγρεσίης.  
 καὶ γὰρ που λαγόνεσσι ῥυτίς παναώριος ἦδη, 6  
 καὶ λαγαρὸν δειρῇ δέρμα περικρέματα.  
 ὅπποσον ἠβιάσκει φλογὸς ἄνθεα, τόσσον ἐμεῖο  
 ἄψα γηρισκεὶ φροντίδι γυιοβόρῳ.  
 ἀλλὰ κατοικτεῖρασα δίδου χάριν· ἀντίκα γάρ μοι  
 χρῶς ἀναβηλήσει κρατὶ μελαινομένῳ. 10

## 265.—ΚΟΜΗΤΑ ΧΑΡΤΟΤΑΛΑΡΙΟΤ

Ὅμματα Φυλλίς ἔπεμπε κατὰ πλόον· ὄρκος ἀλήτης  
 πλάζετο, Δημοφῶν δ' ἦεν ἄπιστος ἀνὴρ.  
 νῦν δέ, φίλη, πιστὸς μὲν ἐγὼ παρὰ θίνα θαλάσσης  
 Δημοφῶν· σὺ δὲ πῶς, Φυλλίς, ἄπιστος ἔφυς.

## THE AMATORY EPIGRAMS

### 263.—AGATHIAS SCHOLASTICUS

NEVER, my lamp, mayest thou wear a snuff<sup>1</sup> or arouse the rain, lest thou hold my bridegroom from coming. Ever dost thou grudge Cypris, for when Hero was plighted to Leander—no more, my heart, no more! Thou art Hephaestus's, and I believe that, by vexing Cypris, thou fawnest on her suffering lord.

### 264.—PAULUS SILENTIARIUS

WHY find fault with my locks grown grey so early and my eyes wet with tears? These are the pranks my love for thee plays; these are the care-marks of unfulfilled desire, these are the traces the arrows left, these are the work of many sleepless nights. Yes, and my sides are already wrinkled a) before their time, and the skin hangs loose upon my neck. The more fresh and young the flame is, the older grows my body devoured by care. But take pity on me, and grant me thy favour, and at once it will recover its freshness and my locks their raven tint.

### 265.—COMETAS CHARTULARIUS

PHYLLIS sent her eyes to sea to seek Demophoon, but his oath he had flung to the winds and he was false to her. Now, dear I thy Demophoon keep my tryst to thee on the sea-shore; but how is it, Phyllis, that thou art false?

<sup>1</sup> A sign of rain, *cp.* Verg. *G.* 1. 392.

## 266.—ΠΑΤΑΙΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Ἀνέρα λυσσητήρι κυνὸς βεβηλημένον ἰὼ  
 ἔδρασι θηρείην εἰκόνα φασὶ βλέπειν.  
 λυσσῶων τάχα πικρὸν Ἔρως ἐνέπηξεν ὀδόντα  
 εἰς ἐμέ, καὶ μανίαις θυμὸν ἐληίσατο·  
 σὴν γὰρ ἐμοὶ καὶ ποντος ἐπηριυτον εἰκόνα φαίνει, 5  
 καὶ παταμῶν δῖναι, καὶ δέπας οἰνοχόον.

## 267.—ΔΙ' ΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

α. Τί στενίχεις; β. Φιλέω. α. Τίνα; β. Παρθένον.  
 α. Ἡ ρά γε καλήν;  
 β. Καλήν ἡμετέροις ὄμμασι φαινομένην.  
 α. Ποῦ δέ μιν εἰσενόησας; β. Ἐκεῖ ποτι δαΐπνον  
 ἐπελθὼν  
 ξυνῇ κεκλιμένην ἔδρακον ἐν στιβίδι  
 α. Ἐλπίζεις δέ τυχεῖν, β. Ναί, ναί, φίλος· ἀμφαδίην 6  
 δε  
 οὐ ζητῶ φίλῃν, ἀλλ' ὑποκλεπτομένην.  
 α. Τὸν νόμιμον μᾶλλον φεύγεις γάμον. β. Ἀτρεκές  
 ἔγνων,  
 ὅττι γε τῶν κτεάνων πουλὺ τὸ λειπόμενον.  
 α. Ἐγnows, οὐ φιλέεις, ἐψεύσας· πῶς δύναται γὰρ  
 ψυχὴ ἐρωμανέειν ὀρθὰ λογιζομένη, 10

## 268. ΠΑΤΑΙΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Μηκέτι τις πτήξειε πόθον βέλος· ἰοδόκην γὰρ  
 εἰς ἐμέ λάβρος Ἔρως ἐξεκένωσεν ὅλην  
 μὴ πτερύγων τρομέοι τις ἐπήλυσιν· ἔξότε γάρ μοι  
 λαῖξ ἐπιβὰς στέρνοις πικρὸν ἐπηξε πόδα,

## THE AMATORY EPIGRAMS

### 266.—PAULUS SILENTIARIUS

THEY say a man bitten by a mad dog sees the brute's image in the water I ask myself, "Did Love go rabid, and fix his bitter fangs in me, and lay my heart waste with madness? For thy beloved image meets my eyes in the sea and in the eddying stream and in the wine-cup.

### 267.—AGATHIAS SCHOLASTICUS

*A* Why do you sigh? *B* I am in love.  
*A* With whom? *B* A girl *A* Is she pretty?  
*B* In my eyes. *A* Where did you notice her?  
*B* There, where I went to dinner, I saw her reclining with the rest. *A* Do you hope to succeed? *B* Yes, yes, my friend, but I want a secret affair and not an open one. *A* You are averse then from lawful wedlock? *B* I learnt for certain that she is very poorly off. *A* You learnt! you lie, you are not in love, how can a heart that reckons correctly be touched with love's madness?

### 268.—PAULUS SILENTIARIUS

LET none fear any more the darts of desire, for raging Love has emptied his whole quiver on me. Let none dread the coming of his wings, for ever since he hath set his cruel feet on me, trampling on my heart,

# GREEK ANTHOLOGY

ἰσπεμφὴς ἄδανητος ἐρεζέται, οὐδὲ μετεστη,  
εἰς ἐμὲ συζυγίην κειραμένος πτερυγῶν.

2

## 262 — ΑΓΛΗΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Δισσῶν θηλυτέρων μῦθος ποτε μίσσος ἐκείμην,  
τῆς μὲν ἐφιμειρῶν, τῇ δὲ χαριζόμενος  
εἶλε δὲ μ' ἡ φιλαυσα πυλὶν δ' ἐγὼ, οἶμιτι τίς φῶρ,  
χαίλει φειδομένη τὴν ἑτέραν ἐφίλουν,  
ζῆλον ὑποκλεπτῶν τῆς γείτονος, ἥς τὸν Ἰλαγγχον  
καὶ τὰς λυσιποθοῦς ἔτρεμον πηγεῖλαις  
ἔχθισαι δ' ἄρ' εἶπον "Ἦμοι ταχὺ καὶ τὸ φιλεῖσθαι  
ὡς τὸ φιλεῖν χαλεπὸν, δισσα κολαζόμενφ."

6

## 270 — ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Οὔτε ῥόδον στεφάνων ἐπιδευταί, οὔτε σὺ πέπλων,  
οὔτε λιθοβλήτων, ποτὶα, κεκρυφαλῶν  
μυργάρῃ σῆς χροῖῃς ἀπολείπεται, οὔδε κομίζει  
χρυσὸς ἀπεκτῆτον σῆς τριχὸς ἀγλαίνῃ  
Ἰνδρῇ δ' ὑκεῖνθος ἔχει χροῖν αἰδοπὸς αἰγλής,  
ἀλλὰ τῶν λογιδῶν πολλὸν ἀφαιροτέρην  
χείλαια δὲ ὀροσόντα, καὶ ἡ μελιφυρτὸς ἐκείνη  
στήθεος ἀρμονίη, πῶτος ἔφυ Παφίης  
Τουτοῖς πᾶσιν ἐγὼ καταδαμναμαι ὕμῃσι μόνῃσι  
θέλωμαι, οἷς ἔλπις μελιχὸς ἐνδύει.

6

10

## 271. — ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΙΚΟΤ

Τὴν ποτε βακχεύουσεν ἐν εἰδαί θηλυτεράων,  
τῇ χρυσῇ προτάλῃ σειωμένην σπαταίλῃ,  
τῆρας ἔχει καὶ νοῦσος ἀμειλιχὸς αἱ δὲ φιληταί,  
οἳ ποτε τριλλιστῶς ἀντίον ἐρχόμενοι,

## THE AMATORY EPIGRAMS

there he remains unmoved and unshaken and departs not, for on me he hath shed the feathers of his two wings.

### 269. AGATHIAS SCHOLASTICUS

I ONCE sat between two ladies, of one of whom I was fond, while to the other I did it as a favour. She who loved me drew me towards her but I, like a thief, kissed the other, with lips that seemed to grudge the kisses, thus deceiving the jealous fears of the first one, whose reproach, and the reports she might make to sever us, I dreaded. Sighing I said, "It seems that I suffer double pain, in that both loving and being loved are a torture to me."

### 270.—PAULUS SILENTIARIUS

A ROSE requires no wreath, and thou, my lady, no robes, nor hair-cauls set with gems. Pearls yield in beauty to thy skin, and gold has not the glory of thy uncombed hair. Indian jacinth has the charm of sparkling splendour, but far surpassed by that of thy eyes. Thy dewy lips and the honeyed harmony of thy breasts are the magic cestus of Venus itself. By all those I am utterly vanquished, and am comforted only by thy eyes which kind hope makes his home.

### 271 MACEDONIUS THE CONSUL

SHE who once frolicked among the fairest of her sex, dancing with her golden castanettes and displaying her finery, is now worn by old age and pitiless disease. Her lovers, who once ran to welcome her,

## GREEK ANTHOLOGY

νῦν μέγα πεφρίκασι τὸ δ' αὖξοσέληνον ἐκεῖνο  
ἐξέλιπεν, συνόδου μηκέτι γινομένης. 6

### 272.—ΠΑΤΑΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Μαζοὺς χερσὶν ἔχω, στόματι στόμα, καὶ περὶ δειρὴν  
ἄσχετα λυσσῶων βύσκομαι ἰργυφῆην,  
οὐπῶ δ' Ἀφρογένειαν ὄλην ἔλον' ἄλλ' ἔτι κάμνω,  
παρθένον ἡμφιέπων λέκτρον ἡναινομένην.  
ἡμῖσιν γὰρ Παφίη, τοῦ δ' ἄρ' ἡμῖσιν δῶκεν Ἀθήνη· 6  
αὐτὰρ ἐγὼ μέσσοις τηκομαι ἡμφοτέρων.

### 273.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἦ πυρὸς ἀγλαΐῃσι μετάρσιος, ἢ πλοκαμῖδας  
σειομένη πλεκτὰς, καὶ σοβαρευομένη,  
ἢ μεγαλαινχῆσασα καθ' ἡμετέρας μελεδώνης,  
γῆραι ῥικνωδης, τὴν πρὶν ἠφῆκε χάριν.  
μαζὸς ὑπεκλινθῆ, πέσον ὀφρύες, ὄμμα τέτθηται, 6  
χεῖλα βαμβαινει φθέγματι γηραλέῳ.  
τὴν πολλὴν καλέω Νέμεσιν Ποθοῖν, ὅττι δικάζει  
ἐννομα, ταῖς σοβαραῖς θῦσσον ἐπερχομένην.

### 274.—ΠΑΤΑΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Τὴν πρὶν ἐνεσφρήγισσεν Ἔρως <θρασὺς> εἰκόνα  
μορφῆς  
ἡμετέρας θερμῷ βένθει σῆς κραδῆς,  
φεῦ φεῦ, νῦν ἀδόκητος ἀπεπτυσσας· αὐτὰρ ἐγὼ τοι  
γραπτὸν ἔχω ψυχῇ σῆς τύπον ἀγλαΐης.  
τοῦτον καὶ Φαέθοντι καὶ Ἄιδι, Βάρβαρε, δείξω, 6  
Κρήσσαν ἐπισπέρχων εἰς σὲ δικασπολίην.

## THE AMATORY EPIGRAMS

the eagerly desired, now shudder at her, and that waxing moon has waned away, since it never comes into conjunction.

### 272.—PAULUS SILENTIARIUS

I PRESS her breasts, our mouths are joined, and I feed in unrestrained fury round her silver neck, but not yet is my conquest complete, I still toil wooing a maiden who refuses me her bed. Half of herself she has given to Aphrodite and half to Palas, and I waste away between the two.

### 273.—AGATHIAS SCHOLASTICUS

SHE who once held herself so high in her beauty, and used to shake her plaited tresses in her pride, she who used to vaunt herself proof against my doleful passion, is now old and wrinkled and her charm is gone. Her breasts are pendent and her eyebrows are fallen, the fire of her eyes is dead and her speech is trembling and senile. I call grey hairs the Nemesis of Love, because they judge justly, coming soonest to those who are proudest.

### 274.—PAULUS SILENTIARIUS

THE image of me that Love stamped in the hot depths of thy heart, thou dost now, alas! as I never dreamt, disown; but I have the picture of thy beauty engraved on my soul. That, O cruel one, I will show to the Sun, and show to the Lord of Heavens, that the judgement of Minos may fall quicker on thy head.



# GREEK ANTHOLOGY

## 275. — ΤΟΥ ΑΥΤΟΥ

Δειλιῶ χάριεσσα Μενεκρατίς ἐκχυντοῖ ὑπὲρ  
 αἰετὰ περὶ προτυφούς π. χυρ ἐλιξαμένη  
 τολμῶσαι, ὃ ἐπεβῆν λεχίον ὑπερὸς ὡς δὲ καλεῖσθαι  
 ἤμ' ἐν κυκλίδι, ἴαυτο μπάσιωι  
 ἢ παῖν ἐξ ὑπνοιο διγγοῖτα χερσὶ δὲ λευκαῖς  
 πρακτοῦς ἡμετέρου πασαν εἴ' ἀλε κυμῆν  
 παρναμένης δὲ τοῦ λοιποῦ κενύσαμεν ἐργατὶ ἔρωτος  
 ἢ δ' ὑποκίμπλαμένη ἡμερυσί: εἶπε ταῦτα  
 " Σχέτλια, σὺν μιν ἐλθέας οἱ τοὶ φίλον ὦ ὑπὲρ πούλων  
 πολλὰ καὶ σὶς παλαιῶν χρυσοῦ ἀπωμοσιμῆς  
 εἰχόμενος δ' ἄλλαν ὑποκίμπισεν ἑνὶ ἐλίζει  
 εἴτε γὰρ ἀπληστοῦ ἡμερῶδες ἐργατικαί

## 276 — ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Σοὶ τοῦδε τοῦ κρηδεῖον ἐμὴ μνηστειρά, κομίζω.  
 χρυσεοστῆν τῇ λαμπόμενος γραφίῃ  
 βάλλει δὲ σοὶς πλοκαρμαῖσι, ἔφρασσαμένη δ' ὑπὲρ ὅμων  
 στήθει παλλεῖται τρυῖς δὲς ἀμπεχοῦν  
 καὶ καὶ στήθει, μῆλλον ὅπως ἐπιμαζίσον εἴη  
 ἀμφιπεριπλεῖδον εἰς σε κεδαννόμενον.  
 καὶ τοῦδε μὲν φορεοῖς ἄτε παρθένος ἢ καὶ εὐνῇ  
 λανσσοῖς καὶ τεκεῖν εὐσταχὺς ἀνθοσύνη.  
 ἔφρα σοὶ ἐκτελεσάμε καὶ ἀργιφῆν ἀνάλυσμα  
 καὶ λιθοκαλλήτων πλοῦματα κεκρυφύλων

## 277 — ΕΡΑΤΟΣΘΕΝΟΤΣ ΣΧΟΛΑΣΤΙΚΟΤ

Ἄρσεναι ἄλλος ἔχει φιλεῖν δ' ἐγὼ οἶδα γυναῖκα.  
 ἐκ χροῖον φιλεῖν οἶα φιλοσσομένης  
 οὐ καλὸν ἢ βῆ-ἡρες ἀπεχθαιρὼ γὰρ ἐκείνην  
 τὴν τρυχά, τὴν φθονερῆν, τὴν ταχὺ φρομένην.

## THE AMATORY EPIGRAMS

### 275.—BY THE SAME

ONE afternoon pretty Menecratis lay outstretched in sleep with her arm twined round her head. Boldly I entered her bed and had to my delight accomplished half the journey of love, when she woke up, and with her white hands set to tearing out all my hair. She struggled till all was over, and then said, her eyes filled with tears: "Wretch, you have had your will, and taken that for which I often refused your gold; and now you will leave me and take another to your breast, for you all are servants of insatiable Cyprus."

### 276.—AGATHLAS SCHOLASTICUS

THIS coif, bright with patterns worked in gold, I bring for thee, my bride to be. Set it on thy hair, and putting this tucker over thy shoulders, draw it round thy white bosom. Yes, pin it lower, that it may cincture thy breasts, wound close around thee. These wear as a maiden, but mayest thou soon be a matron with fair fruit of offspring, that I may get thee a silver head-band, and a hair-caul set with precious stones.

### 277.—ERATOSTHENES SCHOLASTICUS

LET males be for others. I can love but women, whose charms are more enduring. There is no beauty in youths at the age of puberty, I hate the unkind hair that begins to grow too soon.

## 278 — ΑΓΛΗΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Αὐτῇ μοι Κυθήρεια καὶ ἡμερῶντες Ἐρωτες  
 τηξουσιν κειτὶν ἐχθόμενοι κραδίην,  
 ἄρσειας εἰ σπενσω φιλεῖν ποτε μὴτε τυχήσω,  
 μὴτ' ἐπολισθίωσω μείζοσιν ἀμπλακίαις.  
 ἄρκια θηλυτέων ἡλιτήματα κείνα κομίσσω,  
 καλλείψω δὲ νεοὺς ἄφρονι Πιτταλικῇ.

## 279 — ΠΑΤΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Δηθύνει Κλειόφαντις· ὁ δὲ τρίτος ἄρχεται ἴδη  
 λυχνὸς ὑποκλιζεῖν ἵκα μαραινόμενος  
 αἴθε δὲ καὶ κραδίας πυρσὸς συναπείσβητο λύχνη,  
 μὴδε μ' ὑπ' αἰγρυπνοῖς δῆρον ἔκαε πυθοῖς  
 ὃ πόσα τὴν Κυθήρειαν ἐπώμασεν ἔσπερον ἤξειν,  
 ἄλλ' οὐτ' ἀνθρώπων φειδεται, οὔτα θεῶν.

## 280. — ΑΓΛΗΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

\*Ἡ βὰ γε καὶ σύ, Φίλινα, φέρεις πονον, ἢ βὰ καὶ αὐτὴ  
 καμνέει, αἰσάλοισι ὕμνασι τηκομένη,  
 ἢ σὺ μὲν ὕπνον ἔχεις γλυκερωτάτον, ἡμετέρης δὲ  
 φροντίδος οὔτε λόγος γίνεται οὔτ' ἀριθμός·  
 εὐρήσεις τὰ ὅμοια, τῆν δ' ἀμύγαρτε, παρειὴν  
 ἀθρήσω θαμινοῖς δακρυσι τεττομένην.  
 Κυπρίσι γὰρ τὰ μὲν ἄλλα παλιγκοτὸν· ἐν δέ τι καλὸν  
 ἔλλαχεν, ἐχθαρεῖν τὰς σοβαρευόμενας.

## 281. ΠΑΤΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Χθιζέ μοι Ἑρμῶνασσα φιλακρητοὺς μετὰ κωμῶν  
 στεμμασιν αὐλείας ἀμφιπλεκόντι θύρας

## THE AMATORY EPIGRAMS

### 278.—AGATHIAS SCHOLASTICUS

MAY Aphrodite herself and the darling Loves melt my empty heart for hate of me, if I ever am inclined to love males. May I never make such conquests or fall into the graver sin. It is enough to sin with women. Thus I will indulge in, but leave young men to foolish Pittalacus.<sup>1</sup>

### 279.—PAULUS SILENTIARIUS

CLEOPHANTIS delays, and for the third time the wick of the lamp begins to droop and rapidly fade. Would that the flame in my heart would sink with the lamp and did not this long while burn me with sleepless desire. Ah! how often she swore to Cytherea to come in the evening, but she scruples not to offend men and gods alike.

### 280.—AGATHIAS SCHOLASTICUS

ART thou too in pain, Philinna, art thou too sick, and dost thou waste away, with burning eyes? Or dost thou enjoy sweetest sleep, with no thought, no count of my suffering? The same shall be one day thy lot, and I shall see thy cheeks, wretched girl, drenched with floods of tears. Cypris is in all else a malignant goddess, but one virtue is hers, that she hates a prude.

### 281.—PAULUS SILENTIARIUS

YESTERDAY Hermonassa, as after a carouse I was hanging a wreath on her outer door, poured a jug of

<sup>1</sup> A notorious bad character at Athens, mentioned by Aeschines.

## GREEK ANTHOLOGY

ἐκ κυλίκων ἐπέχευεν ὕδωρ· ἀμάθυνε δὲ χαίτην,  
 ἦν μόλις ἐς τρισσὴν πλέξαμεν ἀμφιλύκην.  
 ἐφλέχθην δ' ἔτι μᾶλλον ὑφ' ὕδατος ἐκ γὰρ ἐκείνης δ  
 λαθρίον εἶχε κύλιξ πῦρ γλυκερῶν στομάτων.

### 282.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἡ ῥαδινὴ Μελίτη ταυασὺ ἐπὶ γηραος οὐδῶ  
 τὴν ἀπὸ τῆς ἡβης οὐκ ἀπέβηκε χαριν,  
 ἀλλ' ἔτι μαρμαίρουσι παρηίδες, ὄμμα δὲ θέλγειν  
 οὐ λάθε· τὸν δ' ἐτέων ἡ δεκάς οὐκ ὀλίγη·  
 μέμνει καὶ τὸ φρύαγμα τὸ παιδικόν. ἐνθάδε δ' ἄγων δ  
 ὅττι φύσιν νικᾷν ὁ χρόνος οὐ δύναται.

### 283.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Δάκρυνά μοι σπένδουσιν ἐπήρατον οἶκτρά Θεανῶ  
 εἶχον ὑπὲρ λεκτρῶν πάννυχον ἡμετέρων·  
 ἐξοτε γὰρ πρὸς Ὀλυμπον ἀνέδραμεν ἔσπερος ἀστηρ,  
 μέμφετο μελλούσης ἄγγελον ἡμιπύλης.  
 οὐδὲν ἐφημερίοις καταθύμιον· εἴ τις Ἑρώτων δ  
 λῆτρίς, νύκτας ἔχειν ὥφελε Κιμμερίων.

### 284.—ΡΟΤΦΙΝΟΤ ΔΟΜΕΣΤΙΚΟΤ

Πάντα σέθεν φιλέω· μοῦνον δὲ σὸν ἄκριτον ὄμμα  
 ἐχθαίρω, στυγεροῖς ἀνδρασι τερπόμενον.

### 285.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰργομένη φιλέειν με κατὰ στόμα διὰ Ῥοδανθῆ  
 ζῶσιν παρθευικὴν ἐξετάνουσα μέσσην,

## THE AMATORY EPIGRAMS

water on me, and flattened my hair, which I had taken such pains to curl that it would have lasted three days. But the water set me all the more aglow, for the hidden fire of her sweet lips was in the jug

### 282.—AGATHIAS SCHOLASTICUS

SLENNER Melite, though now on the threshold of old age, has not lost the grace of youth, still her cheeks are polished, and her eye has not forgotten to charm. Yet her decades are not few. Her girlish high spirit survives too. Thus taught me that time cannot subdue nature.

### 283.—PAULUS SILENTIARIUS

I HAD loveable Theano all night with me, but she never ceased from weeping piteously. From the hour when the evening star began to mount the heaven, she cursed it for being herald of the morrow's dawn. Nothing is just as mortals would have it; a servant of Love requires Cimmerian nights.

### 284.—RUFINUS DOMESTICUS

I LOVE everything in you. I hate only your undiscerning eye which is pleased by odious men.

### 285.—AGATHIAS SCHOLASTICUS

DIVINE Rhodanthe, being prevented from kissing me, held her maiden girdle stretched out between

καὶ κείνην φιλέσκειν· ἐγὼ δέ τις ὡς ὀχετηγὸς  
 ἀρχὴν εἰς ἑτέραν εἰλκον ἔρωτος ὕδωρ,  
 αὐερέων τὸ φίλημα· περὶ ζυστήρα δὲ κούρης  
 μίστακι πομπύζων, τηλύθευ ἀντεφίλου.  
 ἦν δὲ πονοῦ καὶ τοῦτο παραίφασι· ἡ γλυκερὴ γὰρ  
 ζωὴ πορθμὸς ἔην χεῖλος ἀμφοτέρου.

## 286.—ΠΑΤΑΛΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Φρύξέο μοι, Κλεόφαντις, ὅση χάρις ὅππότε δαιούτ  
 λαίβρον ἐπαγίζων ἴσος ἔριος κλονεεῖ.  
 ποῖος ἄρης, ἡ τάρβος ἀπειριταν, ἢ τίς αἰδώς  
 τοῦσδε διακρίνει, πλεγματα βαλλομένους;  
 εἴη μοι μελέεσσι τὰ Λημνίος ἦρμοςεν ἱκμων  
 δεσμύ, καὶ Ἴφαιστου πᾶσα δολορραφίη  
 μούναν ἐγὼ, χαρίεσσα, τεὸν δεμας ἰγκὰς ἐλίξας  
 θελγοίμην ἐπὶ σοῖς ἁψέσι βοσκομενός  
 δὴ τότε καὶ ξεινὸς με καὶ ἐνδωπιὸς καὶ ὀδίτης,  
 ποτνα, καὶ ἀρητήρ, χῆ παρικοιτίς ἴδοι.

## 287 — ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Σπεύδων εἰ φιλεῖ με μαθεῖν εὐώπις Ἐρευθώ,  
 πείραζον κραδίην πλίσματι κερδαλέῳ  
 “Βησομαι ἐς ξεινὴν τινά που χθονα μίμνε δέ, κούρη,  
 ἀρτίπος, ἡμετέρου μνήστιν ἔχουσα πόθου.”  
 ἡ δὲ μεγα στονάχῃσεν καὶ ἤλατο, καὶ τὸ πρῶτον  
 πλῆξε, καὶ εὐπλέκτοι βοτρὺν ἔρηξε κομῆς,  
 καὶ με μένειν ἱκετευσεν· ἐγὼ δέ τις ὡς βραδυπειθῆς  
 ὄμματι θρυπτομένῳ συγκατένευσα μόνον.  
 δλβίος ἐς ποθὸν εἰμί· τὸ γὰρ μενταίων ἀνύσσαι  
 πάντας, εἰς μεγάλην τοῦτο δέδωκα χάριν.

## THE AMATORY EPIGRAMS

us, and kept kissing it, while I, like a gardener, diverted the stream of love to another point, sucking up the kiss, and so returned it from a distance, smacking with my lips on her girdle. Even this a little eased my pain, for the sweet girdle was like a ferry plying from lip to lip.

### 286.—PAULUS SILENTIARIUS

THINK, Cleopantis, what joy it is when the storm of love descends with fury on two hearts equally, to toss them. What war, or extremity of fear, or what shame shall sunder them as they entwine their limbs? Would mine were the fetters that the Lemnian smith, Hephaestus, cunningly forged. Let me only clasp thee to me, my sweet, and feed on thy limbs to my heart's content. Then, for all I care, let a stranger see me or my own countryman, or a traveller, dear, or a clergyman, or even my wife.

### 287.—AGATHIAS SCHOLASTICUS

CURIOUS to find out if lovely Ereutha were fond of me, I tested her heart by a subtle falsehood. I said, "I am going abroad, but remain, my dear, faithful and ever mindful of my love." But she gave a great cry, and leapt up, and beat her face with her hands, and tore the clusters of her braided hair, begging me to remain. Then, as one not easily persuaded and with a dissatisfied expression, I just consented. I am happy in my love, for what I wished to do in any case, that I granted as a great favour



## 288. ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Ἐξότε μοι πίνοῦσι συνεψικουσα Χαρικλῶ  
 λαβρη τοὺς ἰδίους ἀμφεβαλε στεφανούς,  
 πῦρ ὅλοον διπτεῖ με το γὰρ στέφος, ὡς δοκέω, τι  
 εἶχεν, ὃ καὶ Ἰλαινὴν φλέξε Κρεωντιῖδα.

## 289 — ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἡ γραῖς ἡ τρικώρωνος, ἡ ἡμετέρουσι διὰ μόχθους  
 μοιρῆς ἡμβολίην πολλὰ κε δεξαμένη,  
 ἔγριον ἡτύρ ἔχει, καὶ θέλγεται οὗτ' ἐπὶ χρυσῷ,  
 οὔτε ζωροτέρῃ μεζοσι κισσιβ.φ  
 τὴν κουρὴν δ' αἰεὶ περιδεκεται εἰ δέ ποτ' αὐτὴν 5  
 αβρῆσει κρυφίοις ὄμμασι βεμβομένην,  
 ὃ μέγα τολμηεσσα ραπισμασιν ἀμφὶ πρόσωπα  
 πλησσει τὴν υπαλὴν οἶκτρα κινυρομένην  
 εἰ δ' ἔτεον τὸν Ἄλωνα ἐφίλαο. Περσεφονεία,  
 οἶκτειρον ξυνῆς ἄλγεια τηκεδόκος. 10  
 ἔστω δ' ἀμφοτέροισι χάρις μία τῆς δὲ γεραιῆς  
 βῦσο τὴν κουρὴν, πρὶν τι κακὸν παθεῖν.

## 290.—ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Ὀμμα πολυποίητον ὑποστέπτουσα τεκούσης,  
 συζυγιῇν μῆλωι δοκεῖν ἐμοὶ ροδεῶν  
 θηλυτερῇ χαρίεσσα. μαγὸν ταχα πυρσὸν ἐρώτων  
 λαβριδίως μῆλοισι μίξεν ἐρευθομένοις  
 εἰμι γὰρ ὃ τλημὸν φλογὶ συμπλοκοῖς ἀντὶ δὲ μαζῶν. 5  
 ὃ ποτοὶ, ἀπρηκτοὶς μῆλα φερὼ τελάμαις.

## 291.—ΤΟΥ ΑΥΤΟΥ

Εἰ ποτ' ἐμοί, χαρίεσσα, τεῶν τάδε σύμβολα μαζῶν  
 ὤπασας, ὀλβίζω τὴν χάριν ὡς μεγάλην  
 290

## THE AMATORY EPIGRAMS

### 288.—PAULUS SILENTIARIUS

EVER since Chariklo, playing with me at the feast,  
put her wreath slyly on my head, a deadly fire devours  
me, for the wreath, it seems, had in it something of  
the poison that burnt Glauce, the daughter of Creon.

### 289.—AGATHIAS SCHOLASTICUS

THE old hag, thrice as old as the oldest crow, who  
has often for my sorrow got a new lease of life, has  
a savage heart, and will not be softened either by  
gold or by greater and stronger cups, but is watching  
all round the girl. If she ever sees her eyes wandering  
to me furtively, she actually dares to slap the tender  
darling's face and make her cry piteously. If it be  
true, Persephone, that thou didst love Adonis, pity  
the pain of our mutual passion and grant us both one  
favour. Deliver the girl from the old woman before  
she meets with some mischance.

### 290.—PAULUS SILENTIARIUS

ELUDING her mother's apprehensive eyes, the  
charming girl gave me a pair of rosy apples. I  
think she had secretly ensorcelled those red apples  
with the torch of love, for I, alack! am wrapped in  
flame, and instead of two breasts, ye gods, my pur-  
poseless hands grasp two apples.

### 291.—BY THE SAME

IF, my sweet, you gave me these two apples as  
tokens of your breasts, I bless you for your great

εἰ δ' ἐπὶ τοῖς μίμναις, ἡδικοῖς, ὅτι λείβρον ἀνῆψας  
 πυρσὸν, ἠποσπείσσαι τοῦτοι ἀναισθη  
 Τηλεφονὸν ὑπέρωσας καὶ ἠκέσσαντο μη συγε, κούρη, 8  
 εἰς ἐμε δυσμενέων γίγνο πικροτέρη.

## 392.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

τίρας τῆς πύλης διελκτοῦ καὶ τὰ λιπύμα τῶν ἐμῶν  
 ὑπομιμητικῶν περιφέρει πρὸς Παῖλλον Σιλαίτιαν  
 Ἐνθιδε μὲν χλοοῦσα τεθελότι βῶλος ὀράμνῃ  
 φιλλιδος εὐκάρπου πᾶσαν ἔδειξε χύριν  
 ἐνθιδε δὲ κλυζοῦσιν ὑπο σκιεραις κυπαρισσοῖς  
 ὄρνιθες ὀροσεράν μητερες ὀρταλιχῶν  
 καὶ λιγυρον βομβεῦσιν ἰκανθιδες ἰ, ὃ ὀλοαυγῶν 8  
 τριζέει, τρηχαλαίε ἐνδιπνῶσα βιτοῖς  
 ἄλλα τί μοι τῶν ἡῶς, ἐπεὶ σεο μῦθον ἠκούειν  
 ἠθέλον ἢ κίθιρης κρουσμάτα Ἀηλιαδος,  
 καὶ μοι δισσος ἐρως περικιδνᾶται εἰσορῆαν γάρ  
 καὶ σέ, μικρᾷ, ποθέω, καὶ γλυκερὴν δαμάλιν, 10  
 ἦς με περισμύχουσι μεληδόνες ἄλλα με θεσμοὶ  
 εἰργουσι· ραδινῆς τηλαθὶ δορκαλίδος.

## 393.—ΠΑΤΑΟΥ ΣΙΑΕΝΤΙΑΡΙΟΥ

ἐπιγράφων ἐπὶ τῇ αὐτῇ ὑποθέσει πρὸς τὸν φίλον Ἀγαθίαν  
 Θεσμον Ἐρως οὐκ οἶδε βιημίχως, οὐδέ τις ἄλλη  
 ἀνέρα νοσφίζει πρῆξις ἐρωμανῆς.  
 εἰ δὲ σε θεσμοπολοῖα μεληδόνος ἔργον ἐρύκει,  
 οὐκ ἄρα σοῖς στερνόις λαβρὸς ἐνεστὶν ἔρως,  
 τοῖος ἔρως, ὅτε βαιοὶ ἄλδος πορὸς οἶδα μερίζων 8  
 σὸν χρόα παρθενικῆς τηλαθὲν ὑμετέρης,

## THE AMATORY EPIGRAMS

favour, but if your gift does not go beyond the apples, you do me wrong in refusing to quench the fierce fire you lit. Telephus was healed by him who hurt him<sup>1</sup>, do not, dear, be crueler than an enemy to me.

### 292.—AGATHIAS SCHOLASTICUS

*Lines written to Paulus Silentarius by Agathias while staying on the opposite bank of the Bosphorus for the purpose of studying law*

Hence the land, clothing itself in greenery, has revealed the full beauty of the rich foliage, and here warble under shady cypresses the birds, now mothers of tender chicks. The gold-finches sing shrilly, and the turtle dove moans from its home in the thorny thicket. But what joy have I in all this, I who would rather hear your voice than the notes of Apollo's harp? Two loves unset me, I long to see you, my happy friend, and to see the sweet heifer, the thoughts of whom consume me, but the Law keeps me here far from that slender fawn.

### 293.—PAULUS SILENTIARIUS

*Reply on the same subject to his friend Agathias*

Love, the violent, knows not Law, nor does any other work tear a man away from true passion. If the labour of your law studies holds you back, then fierce love dwells not in your breast. What love is that, when a narrow strait of the sea can keep you apart from your beloved? Leander showed the

<sup>1</sup> Nothing would cure Telephus' wound, but iron of the spear that inflicted it.

πηχόμενος λειαιδρος ὅσον κράτος ἐστὶν ἐρωτῶν  
 δεικνύς, ἐντυχιῶν κυμάτων οὐκ ἀλάνης  
 σοὶ δὲ φίλος παρῆσαι καὶ οὐκ εἶδεν ἄλλα θαμνίζεις  
 μᾶλλον Ἀθηναίῃ Κυπρίῳ κτησάμενος  
 θεσμούς Παλλὰς ἔχει Πηφίῃ πυθόν· εἰπέ· τίς ἀνὴρ  
 εἴη ἐπὶ θητεύσει Παλλιδίῳ καὶ Πηφίῃ

## 201 — ΑΓΡΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἦ γράϊς ἡ φθονερὴ παρεκέκλιτο γῆτονι κοῦρῃ  
 δοχμίων ἐν λεκτρῇ νύκτον ἐρεΐσαμένη,  
 προήλθε ὥς τις ἐπαλξίς μιν ἐμβάτος· οἶα δὲ πυργῶς  
 ἐσπεπὶ τὴν κοῦρην ἀπλῶς ἐκταδίῃ  
 καὶ σοβαρῇ θερμπαίῳ πυλὰς σφίγγεσσα μελαθρον  
 κείτο χαλικοῖτ' ἑσπέρῃ θριβομένη  
 ἔμπης οὐ μ' ἐφοβήσαν· ἐπεὶ στορεπτήρῃ θυρέτρου  
 χερσὶν ἀδούκῃσι βαιοὶν κειραμένοι,  
 φρυκτοὺς αἰθαλοῦντας ἐμὶκ' ἰμπίσμασι λωπῆς  
 ἐσβέσα· καὶ διαδύς λεχριοὶ ἐν θαλάμῳ  
 τῆς φυλακῇ κινώσουσαν ὑπεκφυγόν· ἦ καὶ δὲ λέκτρον  
 κέρθεν ὑπὸ σχοινοῖς γαστέρι συρομένοι,  
 ἔρθουμην κατὰ βαιοῖν, ἔτη βᾶτον ἐπ' αὐτὸ τείχεος  
 ἀγχι δὲ τῆς κοῦρης στερνὸν ἐρεΐσαμενος,  
 μαζοὺς μιν κρατέσκειν· ὑπεθρυφθὴν δὲ προσώπῳ,  
 μύστακα πιαίνων χεῖλεσσι εὐαφίῃ.  
 ἦν δ' ἄρα μοι τὰ λιφύρα καλὸν στόμα, καὶ τὸ φίλημα  
 συμβόλον ἐντυχίῃ εἶχον αἰθλοσύνην  
 οὔτ' ὅτ' ἐφαλαπαφα φίλῃ πυργῶμα κορείης,  
 ἀλλ' ἔτι ἀόρητ' ἑσφίγγεται ἀμβολίῃ  
 ἔμπης ἢ ἐτέρω μοθου στησώμεν ἄγῳνα,  
 ναὶ τύχα κέρθῃσι τείχεα κέρθενις,  
 αἰ δ' ἔτι με σχίσουσιν ἐπαλξίαι· ἦν δὲ τυχησῶ,  
 στεμμάτω σοὶ πλεξῶ, Κυπρί· τροπαιοφόρε.

## THE AMATORY EPIGRAMS

power of love by swimming fearless of the billows and the night. And you, my friend, can take the ferry, but the fact is you have renounced Cypris, and pay more attention to Athene. To Pallas belongs law, to Cypris desire. Tell me ' what man can serve both at once ?

### 204.—AGATHIAS SCHOLASTICUS

THE envious old woman slept next the girl, lying athwart the bed like an insurmountable projecting rampart, and like a tower an ample blanket covered the girl. The pretentious waiting woman had closed the door of the room, and lay asleep heavy with untempered wine. But I was not afraid of them. I slightly raised with noiseless hands the latch of the door, and blowing out the blazing torch<sup>1</sup> by waving my cloak, I made my way sideways across the room avoiding the sleeping sentry. Then crawling softly on my belly under the girths of the bed, I gradually raised myself, there where the wall was surmountable, and resting my chest near the girl I gasped her breasts and wanted on her face, feeding my lips on the softness of hers. So her lovely mouth was my sole trophy and her kiss the sole token of my night assault. I have not yet stormed the tower of her virginity, but it is still firmly closed, the assault delayed. Yet, if I deliver another attack, perchance I may carry the walls of her maidenhead, and no longer be held back by the ramparts. If I succeed I will weave a wreath for thee, Cypris the Conqueror

<sup>1</sup> i.e. the lamp.

## GREEK ANTHOLOGY

### 295.—ΛΕΟΝΤΙΟΤ

Ψαῦτε μελισταγέων στομίτων, δέπας· εὖρες, ἀμελγε  
οὐ φθονέω, τὴν σὴν δ' ἤθελον αἶσαν ἔχειν.

### 296 —ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἐξότε τηλεφίλου πλαταγήματος ἡχέτα βυμβος  
γαστερα μαντρῶν μάξατο κισσυβίον,  
ἔγνωι ὡς φιλεῖς με· τὸ δ' ἀντρεκὲς αὐτίκα πείσεις  
εὐνῆς ἡμετέρης πάννυχος ἀπτομένη.  
τοῦτί σε γὰρ δείξει παναληθεῖα· τους δὲ μεθυστάς 5  
καλλείψω λατύγων πλιγμασι τερπομενούς.

### 297.—ΤΟΥ ΑΥΤΟΥ

Ἡθέοις οὐκ ἔστι τόσος πόνος, ὅππόσος ἡμῖν  
ταῖς ἀταλοψύχοις ἔχραε θηλυτέραις  
τοῖς μὲν γὰρ παρέασιν ὁμήλικες, οἷς τὰ μερίμνης  
ἄλγεα μυθεύνται φθεγματι θαρσαλεῶ.  
παίγνιά τ' ἀμφιεποῦσε παρήγορα, καὶ κατ' ἀγνιάς 5  
πλάζονται γραφιδῶν χρωμασι ρεμβόμενοι·  
ἡμῖν δ' οὐδὲ φῶος λευοσεῖν θεμῖς, ἀλλὰ μελίθροισ  
κρυπτομαθα, ζοφεραῖς φροντισι τηκομεναί.

W. M. Hargraves, in *The Nineteenth Century* Nov. 1878, p. 887

### 298.—ΙΟΥΔΑΙΑΝΟΤ ΑΠΟ ΤΠΑΡΧΩΝ ΑΙΓΥΠΤΙΟΤ

Ἰμερτὴ Μαρίη μεγαλίζεται· ἀλλὰ μετέλθοις  
κείνης, πότνα Δίκη, κομπὸν ἀγνηορίης

<sup>1</sup> The *τηλεφίλου* (far-away love mentioned by Theocritus is the *πλαταγέων* (cracker, a poppy eat from the cracking of which, when held in the palm and struck, love omens were

## THE AMATORY EPIGRAMS

### 295.—LEONTIUS

TOUCH, O cup, the lips that drop honey, suck now  
thou hast the chance. I envy not, but would thy  
luck were mine

### 296.—AGATHIAS SCHOLASTICUS

EVER since the prophetic bowl pealed aloud in  
response to the touch of the far-away love-splash, I  
know that you love me, but you will convince me  
completely by passing the night with me. This will  
show that you are wholly sincere, and I will leave  
the tippers to enjoy the strokes of the wine-dregs.<sup>1</sup>

### 297.—BY THE SAME

YOUNG men have not so much suffering as is the lot  
of us poor tender-hearted girls. They have friends of  
their own age to whom they confidently tell their  
cares and sorrows, and they have games to cheer them,  
and they can stroll in the streets and let their eyes  
wander from one picture to another. We on the  
contrary are not even allowed to see the daylight,  
but are kept hidden in our chambers, the prey of  
dismal thoughts.

### 298.—JULIANUS, PREFECT OF EGYPT

CHARMING Maria is too exalted : but do thou, holy  
Justice, punish her arrogance, yet not by death, my  
taken. Agathias wrongly supposes it to refer to the stream  
of wine which in the long obsolete game of cottabos, was  
aimed at a brzen cow.



## GREEK ANTHOLOGY

μή θανάτῳ βασιλείῃ το δ' ἔμπαινον ἐς τριχὰς ἤξοι  
 γυπαὸς ἐς ῥιτίδας σελήρην ἵκοιτο μέθοι  
 τισίην πολίαι τήδε δεικρύνει πάλλος ὑπὸ σφαι  
 ψυχῆς ἀμπλακίην, αἰτίον ἀμπλακίης

### 299 — ΔΙΓΑΜΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

"Μηδὲν ἄγαν" σοφοὶ εἶπεν γὰρ δὲ τίς ὥς ὑπέρστος,  
 ὡς καλὸς, ἠερθίῳ ταῖς μεγαλοφροσύναις,  
 καὶ ψυχὴν δοκίμασκον ὅλην ἐπὶ χερσὶν ἡμεῖς  
 κείσθαι τίς καὶ κῆ, τῆς ταχὺ κερδάλου  
 ἢ δ' ὑπερπύρρη, σοφίῳ δ' ὑπερεσχεθὲν οὐδὲν.  
 ὥσπερ τίς προτεροῖς ἔθεσι μεμφόμενῳ  
 καὶ εἴνῃ ο βλοσυρῶπις, ο χαλκείῳ ο βραδυνεύθῳ,  
 ὁ πρὶν παρσιποτις ἤρηνον ἐξαπίτης  
 πάντα δ' ἐνάλλα γέγοντο πῶσων δ' ἐπὶ γούνασι κούρη  
 ἰσχυόν " Ἰλίουσις, ἤλκεν ἡ κούρης "

### 300 — ΠΑΤΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Ὁ θρασυὶς ὑψαυχὴν γὰρ, καὶ ὀφρῦας εἰς ἐν ἀγείρων  
 κεῖται παρθενικῆς παιγνίου μελάντος  
 ὁ πρὶν ὑπερπύρρη δοκῶν τὴν παιδὰ χαλεπτῶν,  
 αἰ-ὸς ὑποδμηθεὶς ἐλπίδ' ἑκτοῦ ἐξῆ  
 καὶ ρομὴν ἰκασίαισι πῶσων θηλυτῶν οἴκτου  
 ἢ δὲ κατ' ὀφθαλμῶν ἄρσενι μῆτις ἔχει  
 παρθένη θυμολαίω καὶ ἐν χολὸν ἐνδοῖον αἶθει,  
 εὐχισσὸν ἀγνοοῖται, ἐγγὺς ἰδοὶ δαμάσσω

### 301 — ΤΟΥ ΑΥΤΟΥ

Εἰ καὶ τηλοτέρῳ Μάρωσι τῶν ἰχθύων ἐρεῖσσι,  
 πτηνὸς Ἐρως πτηνῶν καίσει μετὰ μὲ φέρει

## THE AMATORY EPIGRAMS

Queen, but on the contrary may she reach grey old age, may her hard face grow wrinkled. May the grey hairs avenge these tears, and beauty, the cause of her soul's transgression, suffer for it.

### 299.—AGATHIAS SCHOLASTICUS

"NAUGHT in excess" said the sage, and I, believing myself to be comely and loved, was puffed up by pride, and fancied that this it would seem, crafty girl's heart lay entirely in my hands. But she now holds herself very high and her brow looks down on me with scorn, as if she found fault with her previous lenity. Now I formerly so fierce looking, so brazen, so oldurate, I who flew so high have had a sudden fall. Everything is reversed, and throwing myself on my knees I cried to her "Forgive me, my youth was at fault."

### 300.—PAULUS SILENTIARIUS

He who was so confident and held his head so high and gathered his brow, lies low now, the plaything of a feeble girl, he who thought formerly to crush the child with his overbearing manner, is himself subdued and has lost his hope. He now falls on his knees and supplicates and laments like a girl, while she has the angry look of a man. Lash hearted maid, though thou burnest with just anger, quench thy pride, so near hast thou looked on Nemesis.

### 301.—By THE SAME

THOUGH thou settest thy foot far beyond Meroe, winged love shall carry me there with winged power,

εἰ καὶ ἐκ ἀντολίῃν πρὸς ὁμοχρὸν ἴξαι· Ἦω,  
 πεζὸς ἀμετρητοῖς ἔψομαι ἐν σταδίοις.  
 εἰ δέ τι σοὶ στέλλω Μυθίων γέρας, ἴλαθι, κοῖρη  
 αἷς σε θαλασσῇ τοῦτο φέρει Παφίη,  
 κάλλει νικηθεῖσα τοῦ χρόσι ἡμεροεντος,  
 το πρῶ ἐπ' ὀγλαίῃ θυρσος ἀπώσαμένη.

## 303 -ΑΓΑΘΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ποίην τι πρὸς Ἑρώτος ἴοι τριβόν, ἐν μὲν ἡγυαῖς  
 μαχλυβὸς οἰμῶξεις χρυσομανεῖ σπατιλῇ  
 εἰ δ' ἐπὶ παρθενικῆς πελασεὶς λήχος, ἐκ γυμνῶν ἤξει  
 ἔννομον, ἢ ποῖνας τὰς περὶ τῶν φθορεῶν  
 κουριδίαις δε γυναιξίν ὑπερπία κυπρίν ἡγείρειν  
 τίς κεν ὑποτλαίῃ, πρὸς χρόσι ἐλπομενός;  
 μοῖχῃ λείτρα κακίστα, καὶ ἔκτοθεν εἰσὶν ἑρώτων,  
 ὧν μέτα παιδομανίης κείσθω ἡλιτροσύνη.  
 χῆρη δ', ἢ μὲν ἄκοσμος ἔχει πανδημον ἐραστήν,  
 καὶ πάντα φρονεῖ δηνεῖα μαχλοσύνης  
 ἢ δὲ σαοφρονέουσθ μολεῖς φιλοτῆτι μιγείσα  
 δεχυνται ἄστοργου κέντρο παλιμβολιῆς,  
 καὶ στιγνῇ τὸ τελεσθεῖν ἔχουσα δε λειψανόν αἰδοῖς,  
 ἐψ' ἐπὶ λυσίγαμους χαζεται ἀγγελίας  
 ἦν δὲ μεγῆς ἰδίη θεραπαινίδι, τληθὶ καὶ αὐτὸς  
 δοῦλος ἐναλλαγδὲν δμῶιδι γινόμενος·  
 εἰ δὲ καὶ οἰνείῃ, τότε σοὶ νόμος αἰσχος ἀναψεί,  
 ὕβριν ἀνιχνεύων σώματος ἄλλοτριου.  
 παύτ' ἄρα Διογενὲς ἔφυγεν ταδε, τὸν δ' Ἑρμῆα  
 ἦριδεν παλαμῇ, Λαῖδός οὐ χατέων.

## THE AMATORY EPIGRAMS

though thou hiest to the dawn as rose-red as thyself,  
I will follow thee on foot a myriad miles. If I send  
thee now this gift from the deep, forgive me, my  
lady. It is Aphrodite of the sea who offers it to thee,  
vanquished by the loveliness of thy fair body and  
abandoning her old confidence in her beauty.

### 302.—AGATHIAS SCHOLASTICUS<sup>1</sup>

By what road shall one go to the Land of Love?  
If you seek him in the streets, you will repent  
the courtesan's greed for gold and luxury. If you  
approach a maiden's bed, it must end in lawful  
wedlock or punishment for seduction. Who would  
endure to awake reluctant desire for his lawful  
wife, forced to do a duty? Adulterous intercourse  
is the worst of all and has no part in love, and un-  
natural sin should be ranked with it. As for widows,  
if one of them is ill-conducted, she is anyone's  
mistress, and knows all the arts of harlotry, while  
if she is chaste she with difficulty consents, she  
is pricked by loveless remorse, hates what she has  
done, and having a remnant of shame shrinks from  
the union till she is disposed to announce its end. If  
you associate with your own servant, you must make  
up your mind to change places and become hers,  
and if with someone else's, the law which prosecutes  
for outrage on leaves not one's own wit mark you  
with infamy. *Omnia hæc effugit Diogenes et palma  
hymenæum cantabat, Laude non egeat.*

<sup>1</sup> A pearl.

<sup>2</sup> An imitation of ix. 358.

## GREEK ANTHOLOGY

### 303.—ΑΔΗΛΟΝ

Κλαγγῆς πέμπεται ἦχος ἐς οὐατα, καὶ θόρυβος δὲ  
ἄσπετος ἐν τριόδοις, οὐδ' ἄλεγεις, Παφίη;  
ἐνθάδε γὰρ σέο κοῖρον ὁδοιπορέοντα κατεσχόν  
ὅσσοι ἐνὶ κραδίῃ πυρσὸν ἔχουσι πόθου.

### 304.—ΑΔΗΛΟΝ

Ὅμφαξ οὐκ ἐπένευσας· ὅτ' ἦς σταφυλή, παρεπέμψω.  
μὴ φθονέσης δοῦναι καὶν βραχὶ τῆς σταφίδος.

### 305.—ΑΔΗΛΟΝ

Κούρη τίς μ' ἐφίλησεν ὑφέσπερα χεῖλεσιν ὑγροῖς.  
νέκταρ ἦν τὸ φίλημα τὸ γὰρ στόμα νέκταρος  
ἔπνει·  
καὶ μεθύω τὸ φίλημα, πολὺν τὸν ἔρωτα πεπωκώς.

### 306.—ΦΙΛΟΔΗΜΟΣ

Δακρύεις, ἔλεεινὰ λαλεῖς, περίεργα θεωρεῖς,  
ζηλοτυπεῖς, ἄπτη πολλάκι, πυκνὰ φίλεῖς.  
ταῦτα μὲν ἔστιν ἐρώντος· ὅταν δ' εἶπω "παράκειμαι,"  
καὶ μέλλης,<sup>1</sup> ἀπλῶς οὐδὲν ἐρώντος ἔχεις.

### 307. ΑΝΤΙΦΙΛΟΣ

Χεῦμα μὲν Εὐρώταο Λακωνικόν· ἡ δ' ἀκάλυπτος  
Ἀήδα· χά κύκνῳ κρυπτόμενος Κρονίδας.  
οἳ δέ με τὸν δυσέρωτα καταίθετε, καὶ τί γένωμαι  
δρῶν; εἰ γὰρ Ζεὺς κύκνος, ἐγὼ κόρυδος.

<sup>1</sup> I write καὶ μέλλης καὶ σὺ μένεις MS.

## THE AMATORY EPIGRAMS

### 303.—ANONYMOUS

THERE is a noise of loud shouting and great tumult in the street, and why takest thou no heed, Cyprus? It is thy boy arrested on his way by all who have the fire of love in their hearts.

### 304.—ANONYMOUS

WHEN you were a green grape you refused me, when you were ripe you bade me be off, at least grudge me not a little of your raisin.

### 305.—ANONYMOUS

A GIRL kissed me in the evening with wet lips. The kiss was nectar, for her mouth smelt sweet of nectar; and I am drunk with the kiss, I have drunk love in abundance.

### 306.—PHILODEMUS

*(Addressed by a Girl to a Man)*

YOU weep, you speak in piteous accents, you look strangely at me, you are jealous, you touch me often and go on kissing me. That is like a lover; but when I say "Here I am next you" and you dawdle, you have absolutely nothing of the lover in you.

### 307.—ANTIPHILUS

*(On a Picture of Zeus and Leda)*

THIS is the Lacomian river Eurotas, and that is Leda with nothing on, and he who is hidden in the swan is Zeus. And you little Cupids, who are luring me so little disposed to love, what bird am I to become? If Zeus is a swan, I suppose I must be a lark.<sup>1</sup>

<sup>1</sup> We should say "a goose."

# GREEK ANTHOLOGY

308.—ΤΟΥ ΑΥΤΟΥ, ἢ μᾶλλον ΦΙΛΟΔΗΜΟΥ

Ἦ κομψή, μείνον με. τί σοι καλὸν οὖνομα; ποῦ σε  
 ἔστιν ἰδεῖν, ὃ θέλεις δώσομεν οὐδὲ λαλεῖς  
 ποῦ γινῇ, πέμψω μετὰ σοῦ τινί. μή τις ἔχει σε;  
 ὦ σοβαρή, ὑγίαιν'. οὐδ' "ὑγίαινε" λέγεις,  
 καὶ πάλι καὶ πάλι σοὶ προσελεύσομαι οἶδα μα-  
 λᾶσσειν  
 καὶ σοῦ σκληροτέρας. νῦν δ' ὑγίαινε, γύναι.

309.—ΔΙΟΦΑΝΟΥΣ ΜΤΡΙΝΑΙΟΥ

Τρὶς ληστής ὁ Ἔρως καλοῖτ' ἂν ὄντως·  
 ἀγρυπνεῖ, θρασύς ἐστιν, ἐκδιδύσκει.

J. A. Pott, *Greek Love Songs and Epigrams*, i. p. 139.

## THE AMATORY EPIGRAMS

### 308.—ANTIPHILUS on PHILODEMUS

O you pretty creature, wait for me. What is your name? Where can I see you? I will give what you choose. You don't even speak. Where do you live? I will send someone with you. Do you possibly belong to anyone? Well, you stuck-up thing, goodbye. You won't even say "goodbye." But again and again I will accost you. I know how to soften even more hard-hearted beauties, and for the present, "goodbye, madam!"

### 309.—DIOPHANES OF MYRINA

Love may justly be called thrice a brigand. He is wakeful, reckless, and he strips us bare.





## BOOK VI

### THE DOCTRINE OF PUNISHMENT

216, 284, 344,

are of course not included.

## ΕΠΙΓΡΑΜΜΑΤΑ ΑΝΑΘΙΠΙΣΙΑΤΙΚΑ

## I A

Εἰς λίθος ἀστράπτει τελεστήν πολύμορφον Ἰάκχου  
καὶ πτηνῶν τρυγῶντα χορὸν καθ' ὑπερθεῖν Ἑρώτων.

## 1.—ΠΛΑΤΩΝΟΣ

Ἡ σοβαρὸν γελάσασα καθ' Ἑλλάδος, ἥ ποτ'  
ἐραστῶν  
ἔσμον ἐπὶ προθύροις Λαῖς ἔχουσα νέων,  
τῇ Παφίῃ τὸ κάτοπτρον· ἐπεὶ τοίη μὲν οἶσθαι  
οὐκ ἐθέλω, οἷη δ' ἦν πάρος οὐ δύναμαι.

Orlando Gibbons, *First Set of Madrigals*, 1812, and Prior's  
"Venus take my looking-glass."

## 2.—ΣΙΜΩΝΙΔΟΥ

Τόξα τάδε πτολέμοιο πεπαυμένα δακρυόεντος  
κηφ' Ἀθηναίης κεῖται ὑπορρόφια,  
πολλάκι δὴ στονύοντα κατὰ κλόνου ἐν δαὶ φωτῶν  
Περσῶν ἵππομάχων αἵματι λουσάμενα.

## BOOK VI

### THE DEDICATORY EPIGRAMS

#### 1 \*

From one stone lighten the varied rites of Bacchus' worship and above the company of winged Cupids plucking grapes.

*(This should perhaps be transferred to the end of the previous book. It refers no doubt to a carved gem.)*

#### 1.—PLATO

I, LAIS, whose haughty beauty made mock of Greece, I who once had a swarm of young lovers at my doors, dedicate my mirror to Aphrodite, since I wish not to look on myself as I am, and cannot look on myself as I once was.

#### 2.—SIMONIDES

THIS now, resting from tearful war, hangs here under the roof of Athene's temple. Often mid the roar of battle, in the struggle of men, was it washed in the blood of Persian cavaliers.

## GREEK ANTHOLOGY

### 3.—ΔΙΟΝΤΣΙΟΤ

Ἡρακλῆες, Τρηχίνα πολὺλίμβον ὃς τε καὶ Οἶτην  
καὶ βαθὺν εὐδένδρου πρῶνα πατεῖς Φολοῆς,  
τούτο σοι ἀγροτῆρης Διονυσίος αὐτὸς ἐλαίης  
χλωρὸν ὑπὸ δρεπυνῇ θῆκε ταμῶν ρυπαλόν

### 4.—ΛΕΩΝΙΔΟΤ

Εὐκαπέτ<sup>1</sup> ἀγκιστρον, καὶ δούρατα δουλιχόοντα,  
χωρμήν, καὶ τὰς ἰχθυόδους σπυρίδας,  
καὶ τούτων νηκτοῖσιν ἐπ' ἰχθυσι τεχνασθέντα  
κύρτον, ἀλεπλιγκτῶν εὔρεμα δικτυβολῶν,  
τρηχύν τε τριοδόντα, Προσειδωνίαν ἔγχος, 5  
καὶ τοὺς ἐξ ὑψάτων διχθαδίους ἐρέτας,  
ὁ γριπεὺς Διοφαντὸς ἀνακτορι θήκατο τέχνας,  
ὥς θεμῆς, ἀρχαίας λειψανα τεχνοσύνας.

### 5.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Δούνακας ἀεραδύτους, καὶ τὴν ἀλευνήέα κωπὴν,  
γυρῶν τ' ἀγκιστρῶν λαμβοδαεῖς ἀκίδας,  
καὶ λινὸν ἀπρομαλιβδόν, ἀπαγγελτήρα τε κύρτον  
φελλόν, καὶ δισσάς σχοινοπλεκεῖς σπυρίδας,  
καὶ τὸν ἐγερσιφαῆ πυρὸς ἔγκυσιν ἐμφλογα πέτρον, 5  
ἄγκυράν τε, πῶν πλαζομένων παγίδα  
Πείσων ὁ γριπεὺς Ἑρμῇ πορῶν, ἐντρομος ἤδη  
δεξιτερὴν, πολλοῖς βριβομένος καματοῖς.

### 6.—ΑΔΕΣΠΟΤΟΝ

Ἀμφιτρίων μ' ἀνέθηκεν ἰλὼν ἀπὸ Τηλεβοάων.

<sup>1</sup> εὐκαπέτ Βαλμαρίνα εὐκαπέτ ΜΒ.

## THE DEDICATORY EPIGRAMS

### 3.—DIONYSIUS

HERACLES, who treadest stony Trachis and Oeta  
and the headland of Pholoe clothed in deep forest,  
to thee Dionysius offers this club yet green, which  
he cut himself with his sickle from a wild olive-tree.

### 4.—LEONIDAS

DIOPHANTUS the fisherman, as is fit, dedicates to  
the patron of his craft these relics of his old  
calling, his hook, easily gulped down, his long  
poles, his line, his creels, this weel, device of  
sea-faring netsmen for trapping fishes, his sharp  
trident, weapon of Poseidon, and the two oars of  
his boat.

### 5.—PHILIPPUS OF THESSALONICA

PISO the fisherman, weighed down by long toil and  
his right hand already shaky, gives to Hermes these  
his rods with the lines hanging from their tips, his  
oar that swam through the sea, his curved hooks  
whose points bite the fishes' throats, his net fringed  
with lead, the float that announced where his weel  
lay, his two wicker creels, the flint pregnant with  
fire that sets the tinder alight, and his anchor, the  
trap that holds fast wandering ships.

### 6.—*On a Caldron in Delphi*

AMPHITRYON dedicated me, having won me from  
the Telebol

## GREEK ANTHOLOGY

### 7.—ΑΛΛΟ

Σκαῖος πυγμαχέων με ἔκηβόλωρ Ἀπόλλωνι  
νικήσας ἀνέθηκε τεῖν περικαλλές ἄγαλμα.

### 8. ΑΛΛΟ

Λαοδάμας τρίποδ' αὐτὸς εὐσκύπτω Ἀπόλλωνι  
μουναρχέων ἀνέθηκε τεῖν περικαλλές ἄγαλμα.

### 9.—ΜΝΑΣΛΑΔΚΟΤ

Σοὶ μὲν καμπύλα τόξα, καὶ ἰοχέαιρα φαρέτρη,  
δῶρα παρὰ Προμάχου, Φοῖβε, τάδε κρέματα·  
ἰοὺς δὲ πτερουεντας ἀνὰ κλόνον ἄνδρες ἔχουσιν  
ἐν κραδίαις, ὅλοα ξείνια δυσμενέων

### 10.—ΑΝΤΙΠΑΤΡΟΤ

Τριτογενές, Σώτειρα, Διὸς φυγοδέμνιε κούρα,  
Παλλὰς, ἀπειροτόκου δεσπότη παρθενίης,  
βωμόν τοι κεραοῦχον ἔδειματο τουδε Λέλευκος,  
Φοιβείαν ἱαχὰν φθεγγομένου στόματος

### 11.—ΣΑΤΤΡΙΟΤ

Θηρευτὴς δολιχὸν τόδε δίκτυον ἄνθετο Δᾶμις·  
Πίγρης δ' ὀρνίθων λεπτόμιτον νεφέλην,  
τριγλοφόρους δὲ χιτῶνας ὁ νυκτερέτης θετο Κλείτωρ  
τῷ Πανί, τρισσῶν ἐργάτιναι καμμάτων.  
Ἰλαος εὐσεβέσσιν ἀδελφειοῖς ἐπίνευσαν  
πηγνὰ, καὶ ἀγροτέρων κέρδεα καὶ νεπόδων.

5

## THE DEDICATORY EPIGRAMS

### 7.—*On Another*

SCAEUS, having conquered in the boxing contest, dedicated me a beautiful ornament to thee, Apollo the Far-shooter

### 8.—*On Another*

LAUDAMAS himself during his reign dedicated to thee, Apollo the Archer, this tripod as a beautiful ornament.

### 9.—MNASALCAS

HERE hang as gifts from Promachus to thee, Phœbus, his crooked bow and quiver that delights in arrows, but his winged shafts, the deadly gifts he sent his foes, are in the hearts of men on the field of battle.

### 10.—ANTIPATER

TRITO-BORN, Saviour, daughter of Zeus, who hatest wedlock, Pallas, queen of culdless virginity, Selencus built thee this horned altar at the bidding of Apollo (?).<sup>1</sup>

### 11.—SATYRIUS

(*This and the following five epigrams, as well as Nos 179-187, are all on the same subject*)

THE three brothers, skilled in three crafts, dedicate to Pan, Dams the huntsman this long net, Pigres his light-meshed fowling net, and Clitor, the night-rower, his tunic for red mullet. Look kindly on the pious brethren, O Pan, and grant them gain from fowl, fish and venison.

<sup>1</sup> The last line is unintelligible as it stands, and it looks as if two lines were missing.



## GREEK ANTHOLOGY

### 12.—ΙΟΥΤΑΙΑΝΟΥ ΑΙΓΥΠΤΙΟΥ ΑΠΟ ΤΠΑΡΧΩΝ

Γνωτῶν τρισσατίων ἐκ τρισσατίης λῖνα θήρης  
δέχυνσο, Πᾶν Πίγρης σοὶ γὰρ ἀπὸ πτερίγων  
ταῦτα φερεῖ, θηρῶν Δᾶμις, Κλείτωρ δὲ θαλίσσης.  
καὶ σφι δὸς εὐαγρεῖν ἡέρα, γαῖαν, ὕδωρ.

### 13.—ΔΕΩΝΙΔΟΥ

Οἱ τρισσοὶ τοὶ ταῦτα τὰ δίκτυα θῆκαι ὁμαιμοὶ,  
ἄγροτα Πᾶν, ἄλλης ἄλλος ἀπ' ἡγρεσίης  
ὅν ἀπὸ μὲν πτηνῶν Πίγρης ταδε, ταῦτα δὲ Δᾶμις  
τετραπόδων, Κλείτωρ δ' ὁ τρίτος εἰναλίων.  
ἀνθ' ὧν τῷ μὲν πέμπει δι' ἡέρος εὐστοχὸν ἄγρην, δ  
τῷ δὲ διὰ δρυμῶν, τῷ δὲ δι' ἡϊόνων.

### 14.—ΑΝΤΙΠΑΤΡΟΥ ΣΙΔΩΝΙΟΥ

Πανὶ τὰδ' αὖθαιμοι τρισσοὶ θέσαν ἄρμενα τέχνας·  
Δᾶμις μὲν θηρῶν ἄρκυν ὀρειονόμων,  
Κλείτωρ δὲ πλωτῶν τάδε δίκτυα, τὰν δὲ πτηνῶν  
ἄρρηκτον Πίγρης τάνδε δεραιοπέδαν  
τὸν μὲν γὰρ ξυλόχων, τοῦ δ' ἡέρος, ὃν δ' ἀπὸ λίμνης δ  
οὐ ποτε σὺν κενεοῖς οἶκος ἔδεκτο λῖνοις

### 15.—ΤΟΥ ΑΥΤΟΥ, οἱ δὲ ΖΩΣΙΜΟΙ

Εἰναλίων Κλείτωρ τάδε δίκτυα, τετραπόδων δὲ  
Δᾶμις, καὶ Πίγρης θῆκεν ἀπ' ἡερίων  
Πανι, κασιγνήτων ἱερὴ τριάς· ἀλλὰ σὶ θήρην  
ἡέρι κῆν πόντι κῆν χθονὶ τοῖςδε νέμε

## THE DEDICATORY EPIGRAMS

### 12.—JULIANUS, PREFECT OF EGYPT

RECEIVE, Pan, the nets of the three brothers for three kinds of chase. Pigres brings his from fowl, Damis from beast, and Clitor from sea. Grant them good sport from air, earth, and water

### 13.—LEONIDAS

HUNTERMAN Pan, the three brothers dedicated these nets to thee, each from a different chase. Pigres these from fowl, Damis these from beast, and Clitor his from the denizens of the deep. In return for which send them easily caught game, to the first through the air to the second through the woods, and to the third through the shore-water

### 14.—ANTIPATER OF SIDON

THE three brothers dedicated to Pan these implements of their craft. Damis his net for trapping the beasts of the mountain, Clitor this net for fish, and Pigres this untearable net that fetters birds' necks. For they never returned home with empty nets, the one from the copses, the second from the air, the third from the sea.

### 15.—BY THE SAME OR BY ZOSIMUS

THE blessed triad of brothers dedicated these nets to Pan: Clitor his fishing nets, Damis his hunting nets, Pigres his fowling nets. But do thou grant them sport in air, sea, and land.

## GREEK ANTHOLOGY

### 16.—ΑΡΧΙΟΤ

Σοὶ τάδε, Πᾶν σκοπιῆτα, παναῖολα δῶρα συναιμοί  
 τρίζυγες ἐκ τρισσῆς θέντο λινοστασίης·  
 δίκτυα μὲν Δᾶμις θηρῶν, Πιγρῆς δὲ πετηνῶν  
 λαιμοπέδας, Κλείτωρ δ' εἰναλιφοῖτα λίνα  
 ὦν τὸν μὲν καὶ ἐσαῦθις ἐν ἱερῇ, τοῖ δ' ἔτι θείης  
 εὖστοχον ἐν ποντῷ, τοῦ δὲ κατὰ δρυόχους.

### 17.—ΔΟΥΤΚΙΑΝΟΤ

Αἱ τρισσαὶ τοι ταῦτα τὰ παιγνία θῆκαν ἑταῖραι,  
 Κύπρι μάκαιρ', ἄλλης ἄλλη ἀπ' ἐργασίης·  
 ὦν ἀπο μὲν πυγῆς Εὐφρῶ τάδε, ταῦτα δὲ Κλειῶ  
 ὥς θέμις, ἡ τριτάτῃ δ' Ἀθθίς ἀπ' οὐρανίων.  
 ἀνθ' ὧν τῇ μὲν πέμπε τὰ παιδικά, δεσποτι, κέρδη,  
 τῇ δὲ τὰ θηλείης, τῇ δὲ τὰ μηδετερῆς.

### 18.—ΙΟΥΤΑΙΑΝΟΤ ΑΠΟ ΤΗΠΑΡΧΩΝ ΑΙΓΥΠΤΙΟΤ

Λαῖς ἀμαλδυνθεῖσα χρόνῳ περικαλλέα μορφήν,  
 γηραλέων στύγεις μαρτυρίην ῥυτίδων  
 ἔνθεν πικρὸν ἔλεγχον ἀπεχθήρασα κατόπτρου,  
 αἶνετο δεσποινὴ τῆς πάρος ἀγλαΐης.  
 "Ἀλλὰ σύ μοι, Κυθέρεια, δέχου νεότητος ἑταῖρον  
 δίσκον, ἐπεὶ μορφῇ σὴ χρόνον οὐ τρομέει."

### 19.—ΤΟΥ ΑΥΤΟΥ

Κάλλος μὲν, Κυθέρεια, χαρίζεαι ἄλλὰ μαράννῃ  
 ὁ χρόνος ἐρπύζων σὴν, βασιλεία, χάριν.  
 δώρου δ' ὑμᾶτέροιο παραπταμένου με, Κυθήρη,  
 δέχνησο καὶ δώρου, ποτνια, μαρτυρίην.

## THE DEDICATORY EPIGRAMS

### 16.—ARCHIAS

To thee, Pan the scout, the three brothers from three kinds of netting gave these manifold gifts  
Darius his net for beasts, Pigres his neck fetters for birds, Chlor his drift-nets. Make the first again successful in the air, the second in the sea, and the third in the thickets.

### 17 LUCIAN

(*A Skat on the above Exercises.*)

Tæs tibi, Venus, Iadira hæc dedicaverunt meretrices alio alia ab opificio. Hæc Euphro a clunibus, ista vero Clio qua fas est, Atthis autem ab ore.<sup>1</sup> Pro quibus illi mitte lacrum puerilis operis, huic vero feminei, tertiæ autem neutrius.

### 18.—JULIANUS, PREFECT OF EGYPT

*On Lais' Mirror*

Lais, her loveliness laid low by time, hates whatever witnesses to her wrinkled age. Therefore, detesting the cruel evidence of her mirror, she dedicates it to the queen of her former glory "Receive, Cytherea, the circle,<sup>2</sup> the companion of youth, since thy beauty dreads not time."

### 19. BY THE SAME

*On the Same*

Thou grantest beauty, Cytherea, but creeping time withers thy gift, my Queen. Now since thy gift has passed me by and flown away, receive, gracious goddess, this mirror that bore witness to it.

<sup>1</sup> vel a caelestibus.

<sup>2</sup> Ancient mirrors made of bronze were always circular

# GREEK ANTHOLOGY

## 20.—ΤΟΥ ΑΥΤΟΥ

Ἑλλάδα νικήσασαν ὑπέρβιον ἄσπιδα Μήδων  
 Λαίς θῆκεν ἱὸν κυλλεὶ ληιδίην  
 μούνην ἐνικτιθῆ δ' ὑπο γήραι, καὶ τὸν ἔλεγχον  
 ἀνθετο σοι, Παφίη, τὸν πευτητι φίλον  
 ἦς γὰρ ἰδεῖν στυγεὶ πολὺς παναλιθέα μορφήν.  
 τῆς δὲ συνεχθαίρει καὶ σκίοντα τυπον.

## 21.—ΛΑΔΕΣΠΟΤΩΝ

Σκάπτειραν κήποιο φιλυδρήλοιο δίκειλλαν,  
 καὶ ὀρεπικὴν καυλῶν ἄγκυλον ἑκτομίδα,  
 τὴν τ' ἐπινωτιδισὶν βροχετῶν ρακοσσαν ἀρωγυν,  
 καὶ τὰς ἄρρηκτους ἐμβάδας ὠμοβοεῖς,  
 τὰς τε δὲ εὐτρητοῖα πέδον δύναντα κατ' ἰθὺ  
 ἀρτιφυοῦς κρυμβῆς πᾶσσαλον ἐμβολέα,  
 καὶ σκαφὸς ἐξ οχετῶν πρᾶσιην διψεύσαν ἐγείρειν  
 αἰχμηροῖο θερεὺς οὐ ποτε παυσυμενον,  
 σοὶ τῷ κηπουρῷ Ἰοτάμων ἀνέθηκε, Πρίηπε,  
 κτησυμμενος ταύτης ὀλβον ἀπ' ἐργασίης

## 22.—ΛΑΗΛΩΝ

Ἀρτιχανὴ ροιάς τε, καὶ ἀρτίχταν τοδε μῆλον,  
 καὶ βυτιδοφλοῖον σύκον επομφῶλιον,  
 περφιρεον τε βοτρὺν μεθυπιδάκα, πυκνορράγα,  
 καὶ καρὺν χλωρῆς ἀρτιδορον λεπίδος,  
 ἀγροιστῇ τῷδε μονοστορθυγγι Πριηπῷ  
 θῆκεν ὁ καρποφυλάξ, δανδριακῆς θυσίην.

## 23.—ΛΑΛΩ

Ἑρμεία, σήραγγος ἀλκικτυπον δὲ τόδε καίει  
 ευστιβὲς αἰθναιεὶς ἰχθυβολοισι λεπας,

## THE DEDICATORY EPIGRAMS

### 20.—BY THE SAME

#### *On the Same*

Lais took captive by her beauty Greece, which had laid in the dust the proud shield of Persia. Only old age conquered her, and the proof of her fall, the friend of her youth, she dedicates to thee, Cypria. She hates to see even the shadowy image of those grey hairs, whose actual sight she cannot bear.

### 21.—ANONYMOUS

To thee, Priapus the gardener, did Potamon, who gained wealth by this calling, dedicate the hoe that dug his thirsty garden, and his curved sickle for cutting vegetables, the ragged cloak that kept the rain off his back, his strong boots of untanned hide, the dibble for planting out young cabbages going straight into the easily pierced soil, and his mattock that never ceased during the dry summer to refresh the thirsty beds with draughts from the channels.

### 22.—ANONYMOUS

The fruit-watcher dedicated to rustic Priapus, carved out of a trunk, this sacrifice from the trees, a newly split pomegranate, this quince covered with fresh down, a navelled fig with wrinkled skin, a purple cluster of thick-set grapes, fountain of wine, and a walnut just out of its green rind.

### 23.—ANONYMOUS

HEAVENS, who dwellest in this wave-beaten rock-cave, that gives good footing to fisher gulls, accept

## GREEK ANTHOLOGY

δέξο σαγηναίοιο λίνου τετριμμένον ἄλμῃ  
 λείψανον, ἀνχμηρῶν ξανθὲν ἐπ' ἡϊόνων,  
 γριποὺς τε, πλωτῶν τε πάγην, περιδινέα κύρτον,  
 καὶ φελλὸν κρυφίων σῆμα λαχόντα βόλιον,  
 καὶ βαθὺν ἱππείης πεπεδημένον ἕμματα χαίτης,  
 οὐκ ἄτερ ἰνγκίστρων, λιμνοφυῇ δύνακα.

### 24.—ΑΛΛΟ

Δαίμονι τῇ Σιρίῃ τὸ μάτην τριβὲν Ἰηλιόδωρος  
 δίκτυον ἐν νηοῦ τοῦδ' ἔθετο προπύλοισ·  
 ἀγνὸν ἰπ' ἰχθυβόλοι θήρας τόδε πολλὰ δ' ἐν αὐτῷ  
 φυκί' ἐπ' εὐόρμων εἵλκυσεν αἰγιαλῶν.

### 25.—ΙΟΥΔΑΙΑΝΟΤ ΑΠΟ ΤΗΑΡΧΩΝ ΑΙΓΥΠΤΙΟΤ

Κεκμηῶς χρονίῃ πεπονηκότα δίκτυα θήρῃ  
 ἄνθετο ταῖς Νύμφαις ταῦτα γέρων Κινύρης·  
 οὐ γὰρ ἔτι τρομερῇ παλὶμῇ περιηγέα κόλπον  
 εἶχεν ἀκοντίζειν οἰγομένοισι λίνου.  
 εἰ δ' ὀλίγοι δώρου τελέθει δασικ, οὐ τόδε, Νύμφαι,  
 μέμφεις, ἐπεὶ Κινύρου ταῦθ' ὅλος ἔσκε βίος.

### 26.—ΤΟΥ ΑΥΤΟΥ

Ταῖς Νύμφαις Κινύρης τόδε δίκτυον οὐ γὰρ αἶρει  
 γῆρας ἀκοντιστὴν μόχθον ἐκηβολίης.  
 ἰχθύες ἀλλὰ νέμοισθε γεγηθότες, ὅττι θαλάσση  
 δῶκεν ἔχειν Κινύροι γῆρας ἐλευθερίην.

## THE DEDICATORY EPIGRAMS

this fragment of the great seine worn by the sea and scraped often by the rough beach, this little purse-seine, the round weel that entraps fishes, the float whose task it is to mark where the weels are concealed, and the long cane rod, the child of the marsh, with its horse-hair line, not unfurnished with hooks, wound round it.

### 24.—ANONYMOUS

HELIOPHORUS dedicates to the Syrian Goddess<sup>1</sup> in the porch of this temple his net worn out in vain. It is untainted by any catch of fish, but he hauled out plenty of sea-weed in it on the spacious bench of the anchorage.

### 25.—JULIANUS, PREFECT OF EGYPT

OLD Cinyras, weary of long fishing, dedicates to the Nymphs this worn sweep-net, for no longer could his trembling hand cast it freely to open in an enfolding circle<sup>2</sup>. If the gift is but a small one, it is not his fault, ye Nymphs, for this was all Cinyras had to live on.

### 26.—BY THE SAME

CINYRAS dedicates to the nymphs this net, for his old age cannot support the labour of casting it. Feed, ye fish, happily, since Cinyras' old age has given freedom to the sea.

<sup>1</sup> Astarte.

<sup>2</sup> These words apply only to a sweep-net (*épervier*), strictly ἀμφίβληστρον



## 27. —ΘΕΛΙΤΗΤΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἰχθυβύλον πολυώπες ἀπ' εὐθιήρου λίαν ἄγρης,  
 τῶν τ' ἄγκιστροδότην συζυγίην δοῦκαεν,  
 καὶ πιστὸν βυθίων παγιδῶν σημίντορα φελλόν,  
 καὶ λίθον ἀντιτυπῇ κρουσμάτι πυρσοτύκον,  
 ἄγκυρῶν τ' ἐπὶ τοῖς ἰχθυήδα, δεσμὸν μελλίης,  
 στρεπτῶν τ' ἄγκιστρον ἰχθυοπαγῇ στυματά,  
 δαιμοσιν υἱοδότησι θαλασσοπόρος πορε βαίων,  
 γῆραι νοσοφορῇ βριθομένης παλίμης

28. —ΙΟΥΔΑΙΑΝΟΤ ΑΠΟ ΤΗΔΡΧΩΝ  
ΑΙΓΥΠΤΙΟΤ

Καμπτομένους δοῦκαας κωπὴν θ' ἄμα, νηὶς ἰμάσθλην,  
 γυρῶν τ' ἄγκιστρον καμπυλοσσαν ἴτυν,  
 εὐκόλπον τε λινοιο περιπλεα κικλα μολυβδῶ,  
 καὶ φέλλους κυρτῶν μαρτυρας εἰναλίων,  
 ζεύγος τ' εὐπλακίων σπυριδῶν, καὶ μητέρα πυρσῶν  
 τῆνδε λίθον, νηὶν θ' ἔδρανον ἀσταθεῶν  
 ἄγκυραν, γριπεν, Ἐριονκίε, σοὶ ταῦδε βαίτω  
 δῶρα φέρει, τρομεροῦ γῆρας ἀντιώσας

## 29 —ΤΟΥ ΑΥΤΟΥ

Ἑρμείη Βαίτων ἀλυστῆρος ὄργανα τέχνης  
 ἀνθετο, δειμαίνων γῆρας ἠδρανίην  
 ἄγκυραν, γυρὸν τε λίθον, σπυριδας θ' ἄμα φέλλῳ,  
 ἄγκιστρον, κωπὴν, καὶ λινα καὶ δοῦκαας.

## 30 —ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ

Δίεττον ἀκρομόλιβδον Ἀμυντιχὸς ἀμφὶ τριαίῳ  
 δῆσε γέρον, ἄλιον παυσάμετος καμάτων,

## THE DEDICATORY EPIGRAMS

### 27.—THEARTETUS SCHOLASTICUS

*(This and the next two are Exercises on the Theme of No. 5)*

BAETO the fisherman, now his hand is heavy with ailing old age, gives to the gods who grant good catches his many-eyed net that caught him many a fish, his pair of rods with their hooks, his float, the faithful indicator of the weels set in the depths, his flint that gives birth to fire when struck, the anchor besides, fetter of the storm, that held his boat fast, and the jaws of his curved hooks that pierce fishes.

### 28.—JULIANUS, PREFECT OF EGYPT

BAETO the fisherman, having reached trembling old age, offers thee, Hermes, these gifts, his plant rods, his oar, whip of his boat, his curved, pointed hooks, his encompassing circular net weighted with lead, the floats that testify to where the weels lie in the sea, a pair of well-woven creels, this stone, the mother of fire, and his anchor, the stay of his unstable boat.

### 29. BY THE SAME

To Hermes Baeto, fearing the weakness of old age, gives the implements of his sea-faring craft, his anchor, his round flint, his creel and float, his hook, oar, nets and rods.

### 30. MACEDONIUS THE CONSUL (*after No. 38*)

OLD Amyntichus, his toil on the deep over, bound his lead-weighted net round his fishing spear, and

## GREEK ANTHOLOGY

ες δὲ Ποσειδίωνα καὶ ἄλμυρὸν οἶδμα θαλάσσης  
 εἶπεν, ἀποσπένδων δάκρυον ἐκ βλεφάρων·  
 “Οἶσθα, μάκαρ· κέκμηκα κακοῦ δ’ ἐπὶ γήραος ἡμῖν δ  
 ἄλλυτος ἡβιάσκει γνιωτακῆς πενίη.  
 θρέψον ἔτι σπαῖρον τὸ γερόντιον, ἰλλ’ ἀπὸ γαίης,  
 ὥς ἐθέλει, μεδέων κίην χθονὶ κίην πελῆγει.”

### 31.—ΑΔΙΑΛΟΝ, οἱ δὲ ΝΙΚΑΡΧΟΥ

Αἰγιβάτη τόδε Πανί, καὶ εὐκάρπῳ Διονύσῳ,  
 καὶ Διοί Χθονίῃ ξυνὸν ἔβηκα γέρας.  
 αἰτέομαι δ’ αὐτοὺς καλὰ πῶσα καὶ καλὸν οἶνον,  
 καὶ καλὸν ἀμῆσαι καρπὸν ἀπ’ ἀσταχύων.

### 32.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Δικραίῳ δικέρωτα, δασυκνάμῳ δασυχαίταν,  
 ἱξάλον εὐσκάρθμῳ, λόχμιον ὕλοβατα,  
 Πανὶ φιλοσκοπέλῳ λάσιον παρὰ πρῶνα Χαρκελῆς  
 κυακὸν ὑπηνήταν τόνδ’ ἀνέβηκε τράγον.

### 33.—ΜΑΙΚΙΟΥ

Αἰγιαλῖτα Πρίηπε, σαγηνευτῆρες ἔβηκαν  
 δῶρα παρακατήης σοὶ τάδ’ ἐπωφελῆς,  
 θύννων εὐκλώστοιο λίνου βυσσώμασι ῥόμβον  
 φράξαντες γλαυκαῖς ἐν παροδοῖς πελάγευσ,  
 φηγινεον κρητήρα, καὶ αὐτοῦργητον ἐρείκης  
 βάθρον, ἰδ’ ὑαλέην οἰνοδόκον κύλικα,  
 ὥς ἂν ὑπ’ ὀρχησμών λελυγισμένον ἔγκοπον ἶχνας  
 ἀμπαύσης, ξηρὴν δίψαν ἐλαυνόμενος.

## THE DEDICATORY EPIGRAMS

to Poseidon and the salt sea wave said, shedding tears,  
"Thou knowest, Lord, that I am weary with toil,  
and now in my evil old age wasting Poverty, from  
whom there is no release, as in her youthful prime.  
Feed the old man while he yet breathes, but from  
the land as he wishes, thou who art Lord over both  
land and sea."

### 31.—NICARCHUS (?)

I HAVE offered this as a common gift to Pan the goat-treader, to Dionysus the giver of good fruit, and to Demeter the Earth-goddess, and I beg from them fine flocks, good wine and to gather good grain from the ears.

### 32.—AGATHIAS SCHOLASTICUS

CHARICLES by the wooded hill offered to Pan who loves the rock this yellow, bearded goat, a horned creature to the horned, a hairy one to the hairy legged, a bounding one to the deft leaper, a denizen of the woods to the forest god.

### 33.—MAECIUS

PRIAPUS of the beach, the fishermen, after surrounding with their deep-sunk net the circling shoal of tunnies in the green narrows of the sea, dedicated to thee these gifts out of the profits of the rich catch they made on this strand—a bowl of beech wood, a stool roughly carved of heath, and a glass wine-cup, so that when thy weary limbs are broken by the dance thou mayest rest them and drive away dry thirst.

# GREEK ANTHOLOGY

## 34.—PIANOT

Τὸ ῥόπαλον τῷ Πανὶ καὶ Ἰοβόλῳ Πολύαιμος  
 τόξον καὶ κῆπρον τοῦσδε καθύψε πύδας,  
 καὶ ταύταν γωρυτόν, ἔπαυχευιὸν τε κυνίγχαν  
 θῆκεν ὀρειέρχῃ δῶρα συναγρεσίης.  
 ἀλλ', ὦ Πᾶν σκοπιῆτα, καὶ εἰσοπίσω Πολύαιμον  
 εὐαγροὶ πέμποις, νίεα Σιμύλειω.

## 35.—ΛΕΩΝΙΔΟΥ

Τοῦτο χιμαιροβάτα Τελέσων αἰγιόωνχι Πανὶ  
 τὸ σκύλος ἀγρείας τέινε κατὰ πλατάνου  
 καὶ τὰν ῥαιβόκρανον εὐστόρθυγγα κορύναν,  
 ἃ πάρος αἵμαποὺς ἐστυφέλιξε λύκους,  
 γαυλοὺς τε γλαγοπήγας, ἀγωγαῖον τε κυνίγχαν,  
 καὶ τὰν εὐρένῳ λαιμοπέδαν σκιλάκων.

## 36.—ΦΙΛΙΠΠΟΥ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Δράγματά σοι χώρον μικραύλακος, ὦ φιλόπυρε  
 Διοῦ, Σωσικλέης θῆκεν ἀρουροπόνας,  
 εὐσταχυν ἀμήσας τοῦ νῦν σπόρον· ἀλλὰ καὶ αὐτίς  
 ἐκ καλαμητομῆς ἀμβλὺ φέροι δρέπανον.

## 37.—ΑΔΗΛΟΝ

Γῆραι δὴ καὶ τόνδε κεκυφότεα φήγωνον ὄξον  
 οὔρεσιν ἀγρῶται βουκόλοι ἐξέταμον·  
 Πανὶ δέ μιν ξέσσαντες οἱ ἐπὶ καλὸν ἄθυρμα  
 κάτθεσαν, ὠραίῳ ῥύτορι βουκολίῳ.

## THE DEDICATORY EPIGRAMS

### 34.—RHIANUS

POLYARNUS hung here as a gift to Pan the club, the bow and these boar's feet. Also to the Lord of the hills he dedicated this quiver and the dog-collar, gifts of thanks for his success in boar hunting. But do thou, O Pan the scout, send home Polyarnus, the son of Symon, in future, too, laden with spoils of the chase.

### 35.—LEONIDAS

THIS skin did Teleso stretch on the woodland plane-tree, an offering to goat-hoofed Pan the goat-treader, and the crutched, well-pointed staff, with which he used to bring down red-eyed wolves, the cheese-pails, too, and the leash and collars of his keen-scented hounds.

### 36. PHILIPPUS OF THESSALONICA

THESE trusses from the furrows of his little field did Sosicles the husbandman dedicate to thee, Demeter, who lovest the corn, for this is a rich harvest of grain he hath gathered. But another time, too, may he bring back his sickle blunted by reaping.

### 37.—ANONYMOUS

THE rustic herdsman cut on the mountain this beech branch which old age had bent as it bends us, and having trimmed it, set it up by the road, a pretty toy for Pan who protects the glossy cattle.

## 38.—ΦΙΛΙΠΠΙΟΤ

Δίτινά σοι μολιβθ στεφανούμενα, δυσιβυλασσα,  
 και κωπην, ἄλμπε την μεθυσσαν ὅτι,  
 πτοφονον τε τριαινα, εν ὕδασι καρτερον ἔγχος.  
 και τον μαι φαλλοῖς κυρτον ελεγχυμενον,  
 ἔγνευας τε, κῶν στιβαρην χερα. και φιλοναῦτην 6  
 σπέρμα πυρος σωζειν πετρον ἐπιστιμεναν,  
 ἄρχιβυλασσε Ποσειδων, Αμυντιχος ὕστατα δῶρα  
 θηκετ, ἔπει μοτερῆς παυσσθ' ἡλιπλανικη.

## 39.—ΑΡΧΙΟΤ

Αἱ τρισσαί, Σατύρη τε, καὶ Ἥρωκλεια, καὶ Κυφρώ,  
 θυγατέρες Ξουθου και Μελιττε, Σιμμαι  
 ἂ μεν, αρχαιαιοιο μίτου πολυδιντα λιτριν,  
 ἄτρακτον, δολιχας οὐα ἄτερ αλακατας  
 ἂ δε πολυσπαθεων μελιδημονα καρπιδα πεπλων 5  
 εἴθραον· ἂ τριτατα δ' εἰροχαρῇ ταλαρα·  
 οἷε ἔσχον χερνήτα βιον θηναιον, Ἄθανα  
 ποτνια, ταυθ' αἰσαι σοι θισαν εργατιδες

## 40.—ΜΑΚΗΔΟΝΙΟΤ

Τω θοαι μοι· σίτον δε τετευχατον· Πλαθι, Δηοῖ,  
 δεχυνσο δ' εἰμαζης, ουκ ἔπο βουκολιων·  
 δοι δε βοε ζωειν ἐτνμα, και πλησον ἀρουρας  
 δραγματος, ὀλβιστην αντιδιδούσα χυριν  
 σφ' γαρ αρουροπονφ φιλαλτῆει τέτρατος ἦδη 5  
 εκταδος ἐνδεκατης ἐστι φιλος λικυβας,  
 οὐδέ ποτ' ἀμῆσαντι Κορινθικον, οἷ ποτε πικρῶς  
 τῆς ἀφιλοσταχυνου γυνεαμενῃ πενης.

## THE DEDICATORY EPIGRAMS

### 38.—PHILIPPUS (cp. No. 30)

To thee Poseidon, Lord of the sea, did Amyntichus give these his last gifts, when he ceased from his toil on the deep—his nets edged with lead that plunge into the sea, his oar still drunk with the brine, his spear for killing sea-monsters, strong lance of the waters, his wheel ever betrayed by floats, his anchor, firm hand of his boat, and the flint, dear to sailors, that has the art of guarding the seed of fire.

### 39.—ARCHIAS

THE three Samian sisters Satyra, Heraclia, and Euphro, daughters of Xuthus and Melite, dedicate to their Lady Athens, whose workwomen they were, the implements with which they long supported themselves in their poverty, the first her spindle, twirling servant of the spidery thread, together with its long distaff the other her musical comb,<sup>1</sup> busy maker of close-woven cloth, and the third the basket that loved to hold her wool.

### 40. MACEDONIUS

THE two oxen are mine and they helped to grow the corn. Be kind, Demeter, and receive them, though they be of dough and not from the herd. Grant that my real oxen may live, and fill thou my fields with sheaves, returning me richest thanks. For the years of thy husbandman, who loves the truth, are already four-score and four. He never reaped rich Corinthian<sup>2</sup> harvests, but never tasted bitter poverty, stranger to corn.

<sup>1</sup> See note to No. 160.

<sup>2</sup> The land between Corinth and Sicily was famous for its richness.



## GREEK ANTHOLOGY

### 41.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Χαλκὸν ἄροτρητὴν, κλασιβωλακα, νειοτομήα,  
 καὶ τὴν ταυροδίτιν βυρσὴν υπανχενίην,  
 καὶ βούπληκτρον ἄκαιναν, ἐχέτλινεντα τε γόμφον  
 Διοῖ Καλλιμένης ἀνθετο γειοπυρὸς,  
 τμήξας εὐαρυτοὶ ρυχίῳ οργυίδος· εἰ δ' ἐπικεύσεις 5  
 τὸν σταχὺν ἀμῆσαι, καὶ δρεπανὴν κομῆσαι.

### 42.—ΑΔΕΣΠΟΤΟΝ

Ἄλκιμότης ὁ πενιχρὸς ἐπὶ σμικρῷ τινι κήπῳ  
 τοῦ φιλοκαρποφοροῦ γενσόμενος θερεὸν,  
 ἰσχαδα καὶ μῆλον καὶ ὕδωρ γέρα Πανὶ κομίζων,  
 εἶπε· "Σὺ μοι βιοτοῦ τῶν ἀγαθῶν ταμίας  
 εἴ τί μὲν ἐκ κηποῦ, τὰ δ' ὑμετέρης ἀπὸ πέτρης 5  
 δεῖξο, καὶ ἀντιδίδους δὸς πλέον ὅν ἔλαβες."

### 43.—ΠΛΑΤΩΝΟΣ

Τὸν Νυμφῶν θεράποντα, φιλομβριον, ὑγρὸν ὡοῖδυν,  
 τὸν λαβασὶν κοίφαις τερπόμενον βιτραχόν  
 χαλεπὴ μορφώσας τις οδοίπορος εὐχὸς εἶηκε,  
 καυματος ἐχθροτάτην διψᾶν ἕκασσι μιν  
 πλαζομένῃ γὰρ εἰδείξεν ὕδωρ, εὐκαιρὸν ἰέουσας 5  
 κοιλάδος ἐκ δροσερῆς ἀμφιβιᾶ στοματι.  
 φωνὴν δ' ἡγήτειρας οδοίπορος οὐκ ἀπολείπων  
 εὖρε ποσὶν γλυκερῶν ὅν ἐποθεὶ ναμυτῶν.'

### 44.—ΑΔΗΔΟΝ, αἰ Μ ΔΕΩΝΙΔΟΥ ΤΑΡΑΝΤΙΝΟΥ

Πλεκοπύται Σατύροισι καὶ ἀμπελοφυτορι Βακχῇ  
 Ἡρώναξ πρώτης δραγμάτα φυταλιῆς.

<sup>1</sup> The last line, added in a later hand, is evidently a supplement by a new versifier.

## THE DEDICATORY EPIGRAMS

### 41.—AGATHIAS SCHOLASTICUS

His brazen share that breaks the clods and cuts the fallows, the leather tongue that passes under the neck of the ox, the goad with which he pricks it, and his plough-bolt doth the husbandman Callimenes dedicate to thee, Demeter, after cutting the back of his well-ploughed field. Grant me to reap the corn, and I will bring thee a sickle, too.

### 42. ANONYMOUS

Poor Alcimenes, having tasted the gifts of fruitful summer in a little garden, when he brought to Pan as a present an apple, a fig, and some water, said "Thou givest me from thy treasury the good things of life, so accept these, the fruits from the garden and the water from thy rock, and give me in return more than thou hast received."

### 43.—PLATO (?)

SOME traveller, who stilled here his tormenting thirst in the heat, moulded in bronze and dedicated as *erota* this servant of the Nymphs, the damp songster who loves the rain, the frog who takes joy in light fountains; for it guided him to the water, as he wandered, singing opportunely with its amphibious mouth from the damp hollow. Then, not deserting the guiding voice, he found the drink he longed for.

### 44.—LEONIDAS OF TARENTUM (?)

To the must-labbing Satyrs and to Bacchus the planter of the vine did Heronax consecrate these

## GREEK ANTHOLOGY

τρισσῶν οἶνοπέδων τρισσοὺς ἱερώσατο τούσδε,  
 ἐμπλήσας οἶνου πρωτοχύτοιο, κίδους·  
 ὦν ἡμεῖς σπείσαντες, ὅσον θέμις, οἶνοπι Βάκχῳ  
 καὶ Σατύροις, Σατυρῶν πλείονα πινόμεθα.

### 45.—ΑΔΗΛΟΝ

Ἵξέσι λαχνήντα δέμας κέντροισιν ἐχῖνον  
 ῥαγυλόγον, γλυκερῶν σιντορα θελοπέδων,  
 σφαιρηδὸν σταφυλῆσιν ἐπιτροχουonta δοκεύσας,  
 Κώμανλος Βρομίῳ ζῶν ἀνεκρέμασεν.

### 46.—ΑΝΤΙΠΑΤΡΟΣ ΣΙΔΩΝΙΟΥ

Τὰν πρὶν Ἐνναλίῳ καὶ Εἰράνας ὑποφάτιν,  
 μέλπουσαν κλαγγὰν βάρβαρον ἐκ στομίτων,  
 χαλκοπαγῇ σάλπιγγα, γέρας Φερένικος Ἀθύνα,  
 λήξας καὶ πολέμου καὶ θυμέλας, ἔθετο.

### 47.—ΤΟΥ ΑΥΤΟΥ

Κερκίδα τὴν φιλαοιδὸν Ἀθηναίῃ θέτο Βιττώ  
 ἄνθεμα, λιμηρῆς ἄρμενον ἐργασίης,  
 εἶπε δέ· " Χαῖρε, θεά, καὶ τὴνδ' ἔχε· χήρῃ ἀγῶ γὰρ  
 τέσσαρας εἰς ἐτέων ἐρχομένη δεκυδας,  
 ἀρνεῦμαι τὰ σά δῶρα τὰ δ' ἐμπαλὶ Κύπριδος ἔργων  
 ἄπτομαι ὥρῃς γὰρ κρεῖσσον ὁρῶ τὸ θέλειν."

### 48.—ΑΔΗΛΟΝ

Κερκίδα τὴν φιλοεργὸν Ἀθηναίῃ θέτο Βιττώ  
 ἄνθεμα, λιμηρῆς ἄρμενον ἐργασίης,

## THE DEDICATORY EPIGRAMS

three casks of fresh wine filled from three vineyards, the first-fruits of his planting. We, having first poured what is right from them to purple Bacchus and the Satyrs, will drink more than the Satyrs.

### 45.—ANONYMOUS

COMAULUS hung up alive to Bacchus this hedgehog, its body bristling with sharp spines, the grape-gatherer, the spoiler of the sweet vineyards, having caught it curled up in a ball and rolling on the grapes.

### 46.—ANTIPATER OF SIDON

PHERENICUS, having quitted the wars and the altar,<sup>1</sup> presented to Athene his brazen trumpet, erst the spokesman of peace and war, sending forth a barbarous<sup>2</sup> clamour from its mouth.

### 47.—BY THE SAME

BITTO dedicated to Athene her melodious loom-comb,<sup>3</sup> implement of the work that was her scanty livelihood, saying, "Hail, goddess, and take this, for I, a widow in my fortieth year, forswear thy gifts and on the contrary take to the works of Cypris. I see that the wish is stronger than age."

### 48.—ANONYMOUS

BITTO dedicated to Athene her industrious loom-comb, the implement of her scanty livelihood, for then

<sup>1</sup> The trumpet was used at sacrifices.

<sup>2</sup> Because an Etruscan invention. <sup>3</sup> See note to No. 180.

## GREEK ANTHOLOGY

πάντας ἀποστύξασα γυνή τότε τοὺς ἐν ἐρίβοις  
 μάχθους καὶ στυγεράς φροντίδας ἰστοπόνων·  
 εἶπε δ' Ἀθηναίη· “Τῶν Κύπριδος ἄψομαι ἔργων,  
 τὴν Παριδος κατὰ σοῦ ψῆφον ἐνεγκαμένη.” 5

### 49.—ΑΛΛΟ

Χιάλκεός εἰμι τρίπον· Πυθοῖ δ' ἀνίκεμαι ἄγαλμα,  
 καὶ μ' ἐπὶ Πατρόκλη θῆκεν πύδας ὤκυν Ἀχιλλεύς·  
 Τυδεΐδης δ' ἀνέθηκε Βοὴν ἀγαθὸς Διομήδης,  
 νικήσας ἵπποισιν ἐπὶ πλατύν Ἑλλήσποντον.

### 50.—ΣΙΜΩΝΙΔΟΥ

Τόνδε ποθ' Ἕλληνες ρώμῃ χερὸς, ἔργῳ Ἄρης,  
 εὐτόλμῳ ψυχῆς λήματι πειθόμενοι,  
 Πέρσας ἐξελεύσαντες, ἐλεύθερον Ἑλλάδι κόσμον  
 δρύσαντο Διὸς βωμὸν Ἐλευθερίου.

### 51.—ΑΔΗΛΟΝ

Μῆτερ ἐμὴ Ῥεῖν, Φρυγίων θρέπτειρα λεόντων,  
 Δινδυμον ἧς μύσταις οὐκ ἀπάτητον ὄρος,  
 σοὶ τάδε θῆλυς Ἀλεξίς ἐῖς οἰστρηματα λύσσης  
 ἄνθετο, χαλκοτύποι παυσάμενος μανίης,  
 κύμβαλά τ' ὀξύφθογγα, βαρυφθυγγῶν τ' ἀλαλητὸν 5  
 αὐλῶν, οὗς μόσχου λοξὸν ἔκαμψε κέρας,  
 τυμπανὰ τ' ἤχηεντα, καὶ αἵματι φοινιχθέντα  
 φάσγανα, καὶ ξανθὰς, τὰς πρὶν ἔσεισε, κόμας  
 Ἰλαος, ᾧ δέσποινα, τὸν ἐν νεότητι μανέντα  
 γηραλέον προτέρης παῦσον ἄγριος ὄνης. 10

## THE DEDICATORY EPIGRAMS

she conceived a hatred for all toil among workfolk,  
and for the weaver's wretched carts. To Athene  
she said, "I will take to the works of Cyprus, voting  
like Paris against thee."

### 49.—ON A TRIPOD AT DELPHI

I AM a bronze tripod, dedicated at Delphi to  
adorn the shrine, swift-footed Achilles offered me as  
a prize at Patroclus' funeral feast, and Diomed  
the warlike son of Tydeus dedicated me, having  
conquered in the horse-race by the broad Hellespont.

### 50.—SIMONIDES

*On the Altar at Plataea commemorating the Battle*

THIS altar of Zeus the Liberator did the Hellenes  
erect, an ornament for Hellas such as becomes a  
free land, after that, obeying their brave hearts'  
impulse, they had driven out the Persians by the  
might of their hands and by the toil of battle.

### 51.—ANONYMOUS

To thee, my mother Rhea, nurse of Phrygian lions,  
whose devotees tread the heights of Dindymus, did  
womanish Alexis, ceasing from furious clashing of  
the brass, dedicate these stimulants of his madness—  
his shrill-toned cymbals, the noise of his deep-voiced  
flute, to which the crooked horn of a young steer  
gave a curved form,<sup>1</sup> his echoing tambourines, his  
knives reddened with blood, and the yellow hair  
which once tossed on his shoulders. Be kind, O  
Queen, and give rest in his old age from his former  
wildness to him who went mad in his youth.

<sup>1</sup> For this shape of the double Phrygian flute see article  
"Tibia" in Dacourberg and Saglio's *Dict. des Antiquités*.

## GREEK ANTHOLOGY

### 52.—ΣΙΜΩΝΙΔΟΥ

Ὄττω τοι, μέλια ταναά, ποτι κίονα μακρὸν  
 ἦσο. Πανομφαίῃ Ἰνι μενοῦσ' ἱερῇ  
 ἦδη γὰρ χαλκὸς τε γέρων αὐτὰ τε τέτρυνσαι  
 πικρὰ κρᾶδαιτομένα δαίῃ ἐν πολέμῳ.

### 53.—ΒΑΚΧΥΛΙΔΟΥ

Εὐδήμοι τὸν σπὸν ἐπ' ἀγροῦ τοῦδ' ἀνέθηκεν  
 τῇ πάντων ἀνέμων πισοτατῇ Ζεφυρῷ  
 εὐξαμένη γὰρ οἱ ἦλθε βοᾶθροος, ὅφρα τίχιστα  
 λιγμῶσιν πεποτρὺν καρπὸν ἢπ' ἀσταχυῶν.

### 54.—ΠΑΤΑΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ

Τὸν χαλκοῦν τέττιγα Λυκωρεὶ Λοκρὸς ἀνάπτει  
 Εὐνομος, ἀθλοσυνῆς μῦθ' ἀμα φιλοστεφάνου.  
 ἦν γὰρ αὐτῶν φορμιγγος ὁ δ' αὐτίος ἰστατο Παρθίῃ  
 ἀλλ' ὅκα δὴ πλακτρῷ Λοκρὶς ἔκρεξε χεῖλυι,  
 βραγχῶν τετραγυῖα λυραὶ ἀπεκομψασε χορδαί  
 πρὶν δὲ μέλος σκαίζει εὐποδὸς ὑρμῶνας,  
 ἄβρον ἐπιτριζὼν κιθάρας ὑπερ' εἴχο τέντιξ,  
 καὶ τὸν ἀποιχομένου φθόγγον ὑπῆλθε μίτον,  
 τὰν δὲ παρὸς λαλαγεῦσαν ἐν ἄλσεσιν ἀγροτὶν ἄχ' ὅ  
 πρὸς νόμον ἀμετέρῃς τρέψε λιροκτυπίας. 10  
 τῇ σε, μακάρ Λητφε, τῇ τέττιγι γεραίρει,  
 χαλκῶν ἰδρύσας φῶν ὑπὲρ κιθάραι

### 55.—ΙΩΑΝΝΟΥ ΤΟΥ ΒΑΡΒΟΚΑΛΛΟΥ

Πειθοὶ καὶ Παφίῃ πακτὰν καὶ κηρία σίμβλων,  
 τας καλυκοστεφανὸν νυμφίαις Εὐρυνομῆς  
 Ἑρμοφίλας ἀνέθηκεν ὁ βασιλεὺς ἄλλα δεχέσθαι  
 ἀντ' αὐτὰς πακτὰν, ἀντ' ἐμμεθεν τὸ μέλι.

## THE DEDICATORY EPIGRAMS

### 52.—SIMONIDES

Rest, my long lance, thus against the high column  
and remain sacred to Panomphaean Zeus. For now  
thy point is old, and thou art worn by long brand-  
ishing in the battle

### 53.—BACCHYLIDES

Eudemus dedicated this temple in his field to  
Zephyr the richest of all winds, for he came in  
answer to his prayer to help him winnow quickly the  
grain from the ripe ears.

### 54.—PAULUS SILENTIARIUS

To Lycorean Apollo doth Loerian Eumomus dedi-  
cate the brazen cicada, in memory of his contest for  
the crown. The contest was in lyre-playing, and  
opposite him stood his competitor, Partius. But  
when the Loerian shell rang to the stroke of the  
plectrum, the string cracked with a hoarse cry. But  
before the running melody could go lame, a cicada  
lighted on the lyre chirping tenderly and caught up  
the vanishing note of the chord, adapting to the  
fashion of our playing its wild music that used to  
echo in the woods. Therefore, divine Son of Leto,  
doth he honour thee with the gift of thy cicada,  
perching the brazen songster upon thy lyre

### 55.—JOHANNES BARBOCALLUS

I, HERMOPHILUS the herdsman, the bridegroom of  
rosy-wreathed Eurynome, dedicate curded milk and  
honey-combs to Peritho and Aphrodite. Receive the  
curds in place of her, the honey in place of me



## 56.—ΜΑΚΗΔΟΝΙΟΤ ΤΡΙΑΤΙΚΟΤ

Κισσοκύμαν Βρομίφ Σάιτυρον σεσαλαγμένον οἶνον  
 ἄμπελοεργὸς ἀνὴρ ἄνθετο Διναγορας  
 τῷ δὲ καρηβαρέοντι δορίην, τρίχα, κισσόν, ὀπιώπην,  
 πάντα λεγοῖς μεθύειν, πάντα συνεκλέλυται  
 καὶ φύσιν ἰφθυγγοῖσι τύποις μιμησατο τέχνη,  
 ὕλης ἀντιλέγειν μὴδὲν ἀνασχομένης.

## 57.—ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Σοὶ τόδε πενταίχμοισι ποδῶν ὑπλισμένον ἱκμαῖς,  
 ἄκροχανες, φοινῶ κρατὶ συνεξερυσαν,  
 ἄνθετο δερμα λεόντος ὑπὲρ πιτυν, αἰγυπόδη Πιάν,  
 Τεῦκρος Ἄραψ, καὶ τὰν αἰγροτῶν αἰγανέαν.  
 αἰχμῇ δ' ἡμιβρώτι τυποὶ μμνουσιν ὀδοντων,  
 ἃ ἐπὶ βρυχητῶν θήρ ἐκένωσε χολαν.  
 ὕδριαδες Νυμφαὶ δὲ σὺν ἰλονόμοισι χορείαν  
 στάσαν, ἐπεὶ καὶ τὰς πολλακὶς ἐξεφοβεῖ.

58.—ΙΣΙΔΩΡΟΤ ΣΧΟΛΑΣΤΙΚΟΤ ΒΟΔΒΤ.  
ΜΗΠΟΤ

Λέκτρα μάτην μέμνοντα καὶ ἄπρηκτον σκέπας εὐνήs  
 ἄνθετο σοι, Μηνῆ, σὸς φίλος Ἐνδυμιων,  
 αἰδόμενος· πολλὴ γὰρ ὅλου κρατεούσα καρῆνον  
 οὐ σῶζει προτερῆς ἰχθυον ἀγλαΐης

## 59.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Τῇ Παφίῃ στεφάνους, τῇ Παλλάδι τὴν πλοκαμίδα,  
 Ἄρτεμιδι ζωνὴν ἄνθετο Καλλιροῇ  
 εὗρετο γὰρ μεηστήρα του ἤθελε, καὶ λύχεν ἤβην  
 σωφρονα, καὶ τεκῶν ἄρσεν ἔτικτε γένος,

## THE DEDICATORY EPIGRAMS

### 56.—MACEDONIUS THE CONSUL

LENAGORAS, a vine-dresser, dedicated to Bacchus an ivy-crowned Satyr overloaded with wine. His head is nodding and you would say that everything in him is drunk, everything is unsteady, the fawn-skin, his hair, the ivy, his eyes. Art with her mute moulding imitates even Nature, and Matter does not venture to oppose her.

### 57.—PAULUS SILENTIARIUS

To thee, goat-footed Pan, did Teucer, the Arab, dedicate on the pine-tree this lion's skin, armed with five-pointed claws, fletched with its tawny, gaping head, and the very lance he slew it with. On the half-eaten lance-head on which the brute vented its roaring anger, remain the marks of its teeth. But the Nymphs of the streams and woods celebrated its death by a dance, since it often used to terrify them too.

### 58.—ISIDORUS SCHOLASTICUS OF BOLBYTINE (?)

Thy friend Endymion, O Moon, dedicates to thee, ashamed, his bed that survives in vain and its futile cover; for grey hair reigns over his whole head and no trace of his former beauty is left.

### 59.—AGATHIAS SCHOLASTICUS

CALLERHOE dedicates to Aphrodite her garland, to Pallas her tress and to Artemis her girdle, for she found the husband she wanted, she grew up in virtue and she gave birth to boys.

## GREEK ANTHOLOGY

### 60.—ΠΑΛΛΑΔΑ

Ἀντὶ βοός χρυσεόν τ' ἀναθήματος Ἰσιδι τούσδε  
θήκατο τοὺς λιπαροὺς Παμφίλιον πλοκάμους·  
ἢ δὲ θεὸς τούτοις γάνυται πλεον, ἥπερ Ἀπύλλων  
χρυσῷ, ὃν ἐκ Λυδῶν Κροῖσος ἔπεμψε θεῷ.

### 61.—ΤΟΥ ΑΥΤΟΥ

ὦ ξυρὸν οὐράνιον, ξυρὸν ὀλβιον, ᾧ πλοκαμίδας  
κειραμένη πλεκτὰς ἄνθετο Παμφίλιον,  
οὐ σέ τις ἀνθρώπων χαλκεύσατο παρ δὲ καμίνῳ  
Ἡφαίστου, χρυσέην σφύραν ἡειραμένη  
ἢ λιπαροκρήδεμνος, ἥ' εἴπωμεν καθ' Ὀμηρον, 5  
χερσὶ σε ταῖς ἰδίαις ἐξεπόνθησε Χάρις.

### 62.—ΦΙΛΙΠΠΟΥ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Κυκλοτερὴ μόλιβον,<sup>1</sup> σελίδων σημαντορά πλευρῆς,  
καὶ σμίλαν, δονάκων ἀκροβελῶν γλυφίδα,  
καὶ κανονίδ' ὑπάρτην, καὶ τὴν παρὰ θίνα κίστην,  
αὐχμηρὸν πόντου τρηματοέοντα λίθον,  
Καλλιμένης Μούσαις, ἀποπανσάμενος καμίντοιο, 5  
θῆκεν, ἐπεὶ γήρᾳ κανθὰς ἐπεσκέπετο.

### 63.—ΔΑΜΟΧΑΡΙΔΟΣ

Γραμμοτόκῳ πλήθοντα μελάσματι κυκλομόλιβδον  
καὶ κανόνα γραφίδων ἰθυτάτων φύλακα,  
καὶ γραφικοῖα δοχεῖα κελευροτιτοιο βρέθρου,  
ἄκρα τε μεσσοτομοὺς εὐγλυφέας καλάμους,

<sup>1</sup> The conclusion imposed by the phraseology is that the lead (for which we now use a pencil) was a thin disc of lead

## THE DEDICATORY EPIGRAMS

### 60.—PALLADAS

PAMPHILE, in place of an ox and a golden offering, dedicated to Isis these glossy locks, and the goddess takes more pleasure in them than Apollo in the gold that Croesus sent him from Lydia.

### 61.—BY THE SAME

O HEAVENLY razor, happy razor with which Pamphile shorn her plaited tresses to dedicate them. It was no human smith that wrought thee, but beside the forge of Hephaestus the bright-snooded Grace (to use Homer's words) took up the golden hammer and fashioned thee with her own hands.

### 62.—PHILIPPUS OF THESSALONICA

CALLIMENES, on giving up his work, now old age has veiled his eyes, dedicates to the Muses his circular lead which marks off the margin of the pages, and the knife that sharpens his pointed pens, his longest ruler, and the pumice from the beach, the dry porous stone of the sea.

### 63.—DAMOCHARIS

WEARY Menodemus, his old eyes misty, dedicates to thee, Hermes (and feed ever thy labourer), these implements of his calling, the round lead full of black matter giving birth to lines, the ruler that with a sharp edge, rotating on its axis, and fixed to a holder held in the hand,

## GREEK ANTHOLOGY

τρηχαλεπν τε λίθον, δονάκων εὐθηγέα κόσμον, 5  
 εὐθα περιτριβέων ὀξύ χάραγμα πέλει,  
 καὶ γλύφανον καλάμον, πλατέος γλῶγχῳα σιδηρου,  
 ὅπλα σοὶ ἐμπορίης αἰνετο τῆς ἰδίας  
 κεκμηῶς Μενέδημος ὑπ' ἀχλύος ὄμμα παλαιόν,  
 Ἑρμεία σὺ δ' αἰε φερβε σὸν ἐργατίνην. 10

### 64.—ΠΑΤΑΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Γυρὸν κυανέης μόλιβον σημάντορα γραμμῆς,  
 καὶ σκληρὸν ὑκόνην τρηχαλεπν καλιμιων,  
 καὶ πλατὺν ὀξυντήρα μεσοσχιδεων δονακίων,  
 καὶ κανονα γραμμῆς ἰθνπυρον ταμίνην,  
 καὶ χρόνιον γλυπτοῖσι μέλαν πεφυλαγμένον ἀντροις, 5  
 καὶ γλυφίδας καλάμων ἄκρα μελαινομένων,  
 Ἑρμειῇ Φιλοδημος, ἐπεὶ χρόνῳ ἐκκρεμες ἤδη  
 ἦλθε κατ' ὀφθαλμῶν ῥυσὸν ἐπισκύνιον.

### 65.—ΤΟΥ ΑΥΤΟΥ

Τὸν τροχόεντα μόλιβδον, ὃς ἀτραπὸν οἶδε χαράσσειν  
 ὀρθὰ παραξύν ἰθντενὴ κανονα,  
 καὶ χύλυβα σκληρὸν καλαμηφάγον, ἀλλὰ καὶ αὐτὸν  
 ἡγεμόνα γραμμῆς ἀπλατέος κανόνα,  
 καὶ λίθον ὑκριόεντα, δοναξ ὅθι δισσον ὀδόντα 5  
 θήγεται ἀμβλυθεὶς ἐκ δολιχογραφίης,  
 καὶ βυθιπν Τριτωνος ἀλεπλάγκτιο χαμεύνην,  
 σπσγγον, ἀκεστορίην πλαζομένης γραφίδος,  
 καὶ κιστην πολύωπα μελανδόκον, εἰν ἐνι πάντα  
 εὐγραφεος τέχνης ὄργανα ῥυομένην, 10  
 Ἑρμῇ Καλλιμένης, τρομερὴν ὑπὸ γήραος δκνεφ  
 χεῖρα καθαρμοζων ἐκ δολιχῶν καμάτων.

## THE DEDICATORY EPIGRAMS

keeps the pens very straight, the receptacle of the black writing fluid, his well-cut reed-pens split at the top, the rough stone that sharpens and improves the pens when they are worn and the writing is too scratchy, and the flat steel penknife with sharp point.

### 64.—PAULUS SILENTIARIUS

PHILODEMUS, now that his wrinkled brows owing to old age come to hang over his eyes, dedicates to Hermes the round lead that draws dark lines, the pumice, rough wet-stone of hard pens, the knife, flat sharpener of the split reed-pens, the ruler that takes charge of the straightness of lines, the ink long kept in hollowed caverns and the notched pens blackened at the point.

### 65.—BY THE SAME

CALLIMENES, resting from its long labour his sluggish hand that trembles with age, dedicates to Hermes his disc of lead that running correctly close to the straight ruler can deftly mark its track, the hard steel that eats the pens, the ruler itself, too, guide of the undeviating line, the rough stone on which the double-tooth of the pen is sharpened when blunted by long use, the sponge, wandering Triton's couch in the deep, healer of the pen's errors, and the ink box with many cavities that holds in one all the implements of calligraphy

## 66.—ΤΟΥ ΑΥΤΟΥ

Ἄβροχον ἁπλανίος μόλιβον γραπτῆρα κελεύθου,  
 ἥς ἐπὶ ῥιζοῦται γρύμματος ἡρμονίη,  
 καὶ κανονα τροχαλοῖο κιβερνητῆρα μολίβδου,  
 καὶ λιθακα τρητὴν σπύγγην εἰδομένην,  
 καὶ μέλανος σταθεροῖο δοχίον, ἰλλὰ καὶ αὐτῶν 5  
 εὐγραφίων καλαμῶν ἀκροβαφεῖν ἱκίδας,  
 σπύγγον, ἄλός βλύστημα, χυτὴν λειμῶνα βαλίσσης,  
 καὶ χαλκὸν δονάκων τέκτονα λεπταλεων,  
 ἐνθαυδὰ Καλλιμένης φιλομειδεσιν ἄνθετο Μούσαις,  
 γῆραι κακμηῶς ὄμματα καὶ παλιμην. 10

67.—ΙΟΥΔΑΙΑΝΟΥ ΑΠΟ ΤΗΔΑΡΧΩΝ  
ΑΙΓΥΠΤΙΟΥ

Ἄκλινέας γραφίδεσσιν ἀπιθύνοντα πορείας  
 τόνδε μολίβδον ἄγων, καὶ μολίβου κανονα  
 σὺνδρομον ἡμισχῆα, πολυτρήτου τ' ὑπὸ πέτρης  
 λαῶν, δὲ ἀμβλείαν θήγε γένυν καλαμου,  
 σὺν δ' αὐτοῖς καλαμοῖσι μέλαν, μυστήρια φωνῆς 5  
 ἀνδρομένης, σμίλης τ' ὀξύτυμον κοπίδα,  
 Ἑρμείη Φιλοδημος, ἐπεὶ χρυσοῦς ὄμματος αἰγὴν  
 ἀμβλύνας παλάμη δῶκεν ἐλευθερίην.

## 68.—ΤΟΥ ΑΥΤΟΥ

Ἀδλακας ἰθυπόρων γραφίδων κύκλοις χαράσσω  
 ἀνθεμά σοι τροχόεις οὗτος ἐμὸς μόλιβος,  
 καὶ μολίβη χρωστήρι κανὼν τυπον ὀρθον ὁπάζων,  
 καὶ λίθος εὐσχιδίων θηγαλὴ καλαμων,  
 σὺν καλάμοις ἄγγος τε μελανδόκον, οἷσι φυλάσσει 5  
 αἶων ἐσσομένοις γῆρυν ὑποισχομένων.

## THE DEDICATORY EPIGRAMS

### 66.—BY THE SAME

HERE Callimenes, his eye and hand enfeebled by age, dedicates to the laughter-loving Muses the never-moistened lead which draws that undeviating line on which is based the regularity of the script, the ruler which guides the course of this revolving lead, the porous stone like a sponge, the receptacle of the permanent ink, the pens themselves, too, their tips dyed black, the sponge, flower of the sea, forming the meadows of the nquid deep, and the knife, brazen artificer of slender pens.

### 67.—JULIAN PREFECT OF EGYPT

PHILODEMUS, now that Time has dulled his eyesight and set his hand at liberty, dedicates to Hermes this lead, that keeps straight for pens their undeviating path, the ruler, the lead's companion and guide, the porous stone which sharpens the blunt tip of the pen, the pens and ink, mystic implements of the human voice, and the pen-knife sharp as a chopper

### 68.—BY THE SAME

I DEDICATE to thee this lead disc that by its revolutions, marks the furrows for the straight-travelling pen to run in, the ruler which assures that the mark of the staining lead shall be straight, the stone that sharpens the deftly split pens, the inkstand and pens, by which Time guards for future generations the voice



δέχυνσο καὶ γλυπτῆρα σιδήρεον, ᾧ θρασὺς Ἄρης  
 σὺν Μούσαις ἰδίην δῶκε διακτορίην,  
 Ἑρμείη σὰ γὰρ ὅπλα σὺ δ' υδρανέος Φιλοδήμου  
 ἔθυνα ζωήν, λειπομένοιο βίον.

10

## 69 — ΜΑΚΕΔΟΝΙΟΤ ΤΗΑΤΟΤ

Νῆα Προσιδίῳ πολὺπλανος ἄνθετο Κρίντας,  
 ἔμπεδον ἐς νηοῦ πεζαν ἐρεισάμενος,  
 αὐρῆς οὐκ ἀλέγουσαν ἐπὶ χθονόν· ἥς ἐπὶ Κρίντας  
 εὐρύς ἀνακλιυθεὶς ἄτρομον ὕπνον ἔχει.

## 70.—ΤΟΥ ΑΥΤΟΥ

Νῆά σοι, ᾧ πόντου βασιλεῦ καὶ κοίρανε γαίης,  
 ἀντιθεμαὶ Κριντας, μηκέτι τεγγομένην,  
 νῆα, πολυπλανέων ἀνέμων πτερόν, ἥς ἐπὶ δειλὸς  
 πολλάκις ὠϊσάμην εἰσελάαν Ἀΐδην·  
 πάντα δ' ἀπειπάμενος, φόβον, ἐλπίδα, πόντον,  
 ἄελλας,  
 πιστὸν ὑπὲρ γαίης ἔχμιον ἠδρασίμην.

5

## 71 — ΠΑΤΑΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Σοὶ τὰ λιποστεφάνων διατίλματα μυρία φύλλων,  
 σοὶ τὰ νοσπλήκτου κλαστα κυπελλα μέθης,  
 βόστρυχα σοὶ τὰ μύροισι δεδευμένα, τῇδε κοινῇ  
 σκύλα ποθοβλήτου κεῖται Ἀναξαγόρα,  
 σοὶ τάδε, Λαίε, ἅπαντα· παρὰ προθύροις γὰρ ὁ  
 δειλὸς  
 τοῖσδε σὺν ἀκρήβαις πολλάκι παννυχίσας,  
 οὐκ ἔπος, οὐ χαρίεσσαν ὑπόσχεσιν, οὐδὲ μελιχρῆς  
 ἐλπίδος ὑβριστὴν μῦθον ἐπεσπυσσας·

5

## THE DEDICATORY EPIGRAMS

of the departed Receive, too, the steel chisel, to which bold Arcs and the Muses assigned its proper task.\* These all, Hermes, are thy tools, and do thou set straight the life of feeble Philodemus, whose livelihood is failing him.

### 69. MACEDONIUS THE CONSUL

CRANTAS, after his many voyages, dedicates his ship to Poseidon, fixing it firmly on the floor of the temple. It cares not for the winds now it is on the earth, the earth on which Crantas, stretching himself at his ease, sleeps a fearless sleep.

### 70.—BY THE SAME

O KING of the sea and lord of the land, I, Crantas, dedicate to thee this my ship, no longer immersed in the sea—my ship, lured blown by the wandering winds, in which I, poor wretch, often thought I was being driven to Hades. Now, having renounced them all, fear, hope, sea, storms, I plant my steps confidently on dry land.

### 71.—PAULUS SILENTIARIUS

HERE in the dust lie dedicated to thee, Laus, all these spoils of love-smitten Anaxagoras. To thee he gives the leaves of his wreaths torn into a thousand pieces, to thee the shattered cups from which he quaffed the maddening wine, to thee his locks dripping with scent. For at these doors, poor wretch, full oft he passed the night with the young men his companions, but could never draw from thee one word, one sweet promise, not even a word of scorn for honeyed hope. Alas!

\* Engraving letters on stone.

φεῦ φεῦ, γυιοτακῆς δὲ λιπῶν τᾷδε σίμβολα κόμῳ,  
 μέμφεται μιστρεπτον κάλλει θηλυτερῆς.

10

## 73 -ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Ἔλδον ἐγὼ τὸν πτῶκα καθήμενον ἐγγὺς ὀπώρῃς  
 βακχιῖδος, πούλιν βύτριν ἡμεργυμένον  
 ἀγρονομῇ δ' ἀγορευσα, καὶ ἔδρακεν ἀπροϊδὴς δὲ  
 ἐγκεφαλὸν πλῖξας ἐξεκύλισε λίθῳ  
 εἶπε δὲ καὶ χαιρών ο γυναικὸς " Ἄ ταχα βιάσῃ  
 λοιβῆς καὶ θνήσκῃ μύκτων ἔδωκα γέρας.

## 73.—ΜΑΚΗΔΟΝΙΟΤ ΤΗΛΑΤΟΤ

Δάφνης ὁ συριστὰς τρομερῶ περὶ γήραι κίμνων,  
 χεῖρὸς ἀεργηλᾶς ταῦδε βαρυνομένας  
 Πανὶ φιλαγραιλῇ νόμον ἀνέθηκε κορύναν,  
 γήραι ποιμένων παυσίμενος καμάτων  
 εἰσέτι γὰρ στυγρῇ μελισδομαί, εἰσέτι φωνὰ  
 ἄτρομος ἐν τρομερῶ σωματι ναίεται  
 ἀλλὰ λυκοὶ σιντήσιν ἀν' οὔρεα μὴ τις ἐμεῖο  
 αἰπόλος ἀγγεῖλῃ γήραος ἀδρανῆν.

## 74.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Βασσαρὶς Εὐρυνόμῃ σκοπελοδρόμος ἥ ποτε ταύρων  
 πολλὰ ταυκεραίων στέρνα χαραξάμενη,  
 ἡ μέγα καγχαζούσα λεονταφύοις ἐπὶ νίκαις,  
 παγκύβιον ἀτλήτου θήρος ἔχουσα κερῇ,  
 ἰληκοίς, Διονυσέ, τῆς ἀμέλῃς χοροίς.  
 Κυπρίδι βακχεύειν μάλλον ἐπείγουμένη.  
 θῆκα δὲ σοὶ ταδε ροπτρα παραρρήψασα δὲ κισσόν,  
 χεῖρα περισφιγξῶ χρυσοδίτῃ σπαταλῇ.

## THE DEDICATORY EPIGRAMS

Alas! all wasted away he leaves here these tokens  
of his love-revelling, and curses the beauty of the  
unbending fair.

### 72.—AGATHIAS SCHOLASTICUS

I saw the hare sitting near the vine, nibbling off  
many grapes. I called the farmer, who saw it,  
and surprising it he knocked out its brains with  
a stone. He said in triumph, "It seems I have  
given a double gift to Bacchus, a libation and a  
sacrifice."

### 73.—MACEDONIUS THE CONSUL

I, DAPHNIS the piper, in my shaly old age, my  
idle hand now heavy, dedicate, now I have ceased  
from the labours of the fold, my shepherd's crook  
to rustic Pan. For still I play on the pipes, still  
in my trembling body my voice dwells unshaken.  
But let no goatherd tell the ravenous wolves  
on the mountains of the feebleness of my old  
years.

### 74.—AGATHIAS SCHOLASTICUS

I, EURYNOME the Bacchant, who used to race over  
the rocks, who formerly tore the breasts of many  
long-horned bulls, who boasted of the lions I had  
overcome and slain, and made toys of the heads of  
irresistible beasts, have now (and pardon me),  
Dionysus, abandoned thy dance, and am eager rather  
to join the revels of Cypris. This club I dedicate  
to thee, and throwing aside my ivy crown, I will clasp  
rich gold bracelets round my wrists.

## 75.—ΠΑΤΑΛΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

\*Ανδροκλος, ὦπολλον, τόδε σοὶ κερας, ὃ ἐπὶ πουλὺν  
 θῆρα βαλὼν, ἄγρας εὖσκοπον εἶχε τύχην.  
 οὐποτε γὰρ π्लाγκτὸς γυρῆς ἐξῆλτο κεραίας  
 ἰὸς ἐπ' ἡλεμάτῳ χειρὸς ἐκίμβολίᾳ·  
 ὁσσάκι γὰρ τοξοιο παναγρέτις ἴαχε νευρά,  
 τοσσάκις ἤν' ἀγρευς ἤερον ἢ ξυλόχου.  
 ἀνθ' ὧν σοι τόδε, Φοῖβε, τὸ Λύκτιον ὄπλον ἀγινάῃ,  
 χρυσεῖαις πλεξας μείλιον ἀμφιδέαις.

## 76.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Σὸς πόσις Ἀγχίσης, τοῦ εἵνεκα πολλάκι, Κύπρι,  
 τὸ πρὶν ἐς Ἰδαίην ἔτρεχες ἡμίονα,  
 νῦν μόλις εὔρε μέλαιναν ἀπὸ κροτάφων τρίχα κόψαι,  
 θῆκα δὲ σοὶ προτέρης λείψανον ἡλικίης  
 ἀλλὰ, θεά, δύνασαι γάρ, ἢ ἡβητῆρά με τεύξον,  
 ἢ καὶ τὴν πολὴν ὥς νεότητα δέχον.

## 77.—ΕΡΑΤΟΣΘΕΝΟΤΣ ΣΧΟΛΑΣΤΙΚΟΤ

Οἶνοπότας Ξενοφῶν κενεὸν πίθον ἄνθετο, Βάκχε·  
 δέχνυσο δ' εὐμενέως· ἄλλο γὰρ οὐδεὶς ἔχει.

## 78.—ΤΟΥ ΑΥΤΟΥ

Τῶς τρητῶς δόνακας, τὸ νύκτος τόδε, ταῖ τε κορύναν  
 ἄνθεσο Πανὶ φίλῳ, Δάφνι γυναικοφίλῳ.  
 ὦ Πάν, δέχνυσο δῶρα τὰ Δάφνιδος· ἴσα γὰρ αὐτῷ  
 καὶ μολπὰν φιλέεις καὶ δύσερος τελέβεις.

## THE DEDICATORY EPIGRAMS

### 75.—PAULUS SILENTIARIUS

ANDROCLUS, O Apollo, gives to thee this bow, with which, hunting successfully, he shot full many a beast. For never did the archer's hand send the arrow to leap amiss, all in vain, from the curved horn, but as often as the string, fatal to every quarry, twanged, so often he saw some game in the air or in the wood. So now he brings thee, Phoebus, this Lyctian<sup>1</sup> weapon, encircling his gift with golden rings.

### 76. AGATHIAS SCHOLASTICUS

CYPRIS, thy husband Anchises, for whose sake thou didst often hasten of old to the Trojan shore, now just managed to find a black hair to cut from his temple, and dedicates it to thee as a relic of his former beauty. But, goddess, (for thou canst), either make me young again, or accept my age as youth.

### 77. ERATOSTHENES SCHOLASTICUS

XENOPHON, the toper, dedicates his empty cask to thee, Bacchus. Receive it kindly, for it is all he has.

### 78.—BY THE SAME

DAPHNIS, lover of women, dedicates to dear Pan the pierced reed-pipe, and this skin and club. Accept O Pan, the gifts of Daphnis, for like him thou lovest music and art unhappy in love.

<sup>1</sup> From Lyctus in Crete.

## 79.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Ἄσπορα, Πὰς λοφίῃτα, τῷδε Στρατόνικος ἀροτρεὺς  
 αὐτ' εὐεργεσίης ἄνθετό σοι τεμνίη.

“Βοσκει δ’,” ἔφη, “χαιρων τὰ σὰ ποιμένα, καὶ σέο  
 χωρὶν

δέρκεο τὴν χαλκῷ μηκέτι τεμνομένην  
 αἷσιον εὐρήσεις το ἐπιυλίων· ἐνθιδε γάρ σοι  
 Ἴχθὺς τερπομένη καὶ γύμον ἐκτελέσει.”

J. A. Poir., *Thes. Lat. Graec. et Byzant.*, li. p. 109.

## 80.—ΤΟΥ ΑΥΤΟΥ

Δαφνιακῶν βίβλων Ἀγαθία ἡ ἐννεὺς εἰμι·  
 ἀλλὰ μὲν ὁ τεκνησας ἄνθετό σοί, Παφίη·  
 οὐ γὰρ Πιερίδεςσι τοσόνδε μέλω, ὅσων Ἑρῶτι,  
 ὄργια τοσσατίων ἀμφιέπουσα πυθων,  
 αἰτεῖ δ’ ἀντὶ πόνων, ἵνα οἱ διὰ σείῳ παρείη  
 ἢ τινα μὴ φιλέειν, ἢ ταχὺ πειδομένην

## 81.—ΠΑΤΑΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Ἄσπίδα ταυρεῖην. Ἰριμα χρῶς, ἀντιβίων τε  
 πολλακίς ἐγχείην γευσάμενην χαλάδων,  
 καὶ τὸν ἀλαξιβέλεμον ἀπὸ στέρνοιο χιτῶνα,  
 καὶ κορυνὶ πτερυγίᾳ θριξὶ δασυνομένην  
 ἄνθετό Λυσίμαχος γέρας Ἄρει, γηραλέον νῦν  
 ἀντὶ πανοπλίας βακτρον ἀμειψόμενος.

## 82.—ΤΟΥ ΑΥΤΟΥ

Ἰλοῖς Πανὶ Μελίσκος· ὁ δ’ ἐννεπε μὴ γέρας  
 αἶρειν  
 τούτοις· “Ἐκ καλῶν οἶστρον ἐπεσπασάμεν.”

## THE DEDICATORY EPIGRAMS

### 79 —AGATHIAS SCHOLASTICUS

O PAN of the hills, Stratoniceus the husbandman, in thanks for thy kindness, dedicates this unsown precinct and says, "Feed thy flocks here and be welcome, looking on thy plot of land, that the plough never more shall cut. Thy little country domain will bring thee luck, for Echo will be pleased with it, and will even celebrate here her marriage with thee."

### 80. BY THE SAME

I AM the nine books of Agathias' Daphniad, and he who composed me dedicates me to thee, Aphrodite. For I am not so dear to the Muses as to Love, since I treat of the mysteries of so many loves. In return for his pains he begs thee to grant him either not to love or to love one who soon consents.

### 81 PAULUS SILENTIARIUS

LYSIMACHUS, who has now exchanged his armour for an old man's staff presents to Ares his oxhide shield, the protector of his body, his spear that often tasted the entrails of his foes, his coat of mail that warded off missiles from his breast, and his helmet with thick horse-hair plume.

### 82.—BY THE SAME

MELISCUS would dedicate his reed-flute to Pan, but Pan says he will not accept the gift in these words "It was from the reeds I was affected with love-madness."<sup>1</sup>

<sup>1</sup> Alluding to the tale of Pan's love for Syrinx.



## 83.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ

Τὴν κιθάρην Εὐμόλπος ἐπὶ τριπόδων ποτὲ Φοῖβῳ  
 ἄνθετο, γηραλέην χεῖρ' ἐπιμεμφόμενος.  
 εἶπε δέ· " Μὴ ψαύσαιμι λύρης ἔτι, μὴδ' ἐθελήσω  
 τῆς πάρος ἁρμονίης ἐμμελέτημα φέρειν.  
 ἥϊθέοις μελέτω κιθάρης μίτος· ἀντὶ δὲ πλήκτρον  
 σκηπανίῳ τρομερὰς χεῖρας ἐρείσόμεθα."

## 84.—ΠΑΤΑΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Ζηλὶ τόδ' ὁμφύλιον σάκεας τρύφας, ᾧ ἐπὶ λαιὰν  
 ἔσχεν ἄριστεύων, ἄνθετο Νικαγόρας  
 πᾶν δὲ τὸ λοιπὸν ἄκοντες, ἰσηριθμός τε χαλάζῃ  
 χερμὰς καὶ ξιφέων ἐξεκόλαψε γενυς.  
 ἀλλὰ καὶ ἀμφιδρυπτον ἐὼν τόδε χεῖρὶ μεναίχμα  
 σώζετο Νικαγόρα, σῶξε δὲ Νικαγόραν.  
 θεσμὸν τὸν Σπάρτας μενεφύλοσιν ἀμφὶ βοεῖα  
 τῇδὲ τις ἄθρησει πάντα φυλασσόμενον

## 85.—ΠΑΛΛΑΔΑ

Ἀνάθημα πεπαλεγμένον

Τὸν θῶ, καὶ τὰς κνή, τὴν τ' ἀσπίδα, καὶ δόρυ, καὶ κρά,  
 Γορδιοπριλιάριος ἄνθετο Τιμοθέρ.

86.—ΕΤΤΟΛΜΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ  
ΙΛΛΟΤΣΤΡΙΟΤ

εἰς τὸ παιχθὲν ἐπὶ Παλλαδᾷ

Κνημίδας, θωρηκα, σάκος, κόρυν, ἐγχος Ἀθήνη  
 Ῥοῦφος Μεμμείδης Γέλλιος ἐκρέμασεν.

He is making fun of the speech of the barbarian soldiers, chiefly Goths at this date (fifth century), of which the Byzant-

## THE DEDICATORY EPIGRAMS

### 83.—MACEDONIUS THE CONSUL

EUMOLPUS, finding fault with his aged hands, laid his lyre on the tripod as an offering to Phoebus. He said, "May I never touch a lyre again or carry the instrument of the music I made of old. Let young men love the lyre-string, but I, instead of holding the plectrum, support my shaky hands on a staff."

### 84.—PAULUS SILENTIARIUS

THIS bossed fragment of his shield, which, when fighting gloriously, he held on his left arm, did NICAGORAS dedicate to Zeus; but all the rest of it the darts and stones as thick as hail and the edge of the sword cut away. Yet though thus hacked all round in his martial hand it was preserved by NICAGORAS and preserved NICAGORAS. Looking on this shield one shall read the perfect observance of the Spartan law, "Meet undaunted the battle shock."

### 85.—PALLADAS

HIS breaster and leggers and shield and spear and heller Captain Gordy dedicates to Timothy<sup>1</sup>

### 86.—EUTOLMIUS SCHOLASTICUS

*(In allusion to the above)*

RUFUS GELLIUS, son of Memmias, suspended here to Athene his greaves, breastplate, shield, helmet and spear.

time forces for the most part consulted. *Εὐτολίμης* is a blunder for the name of some god. The officer was of rather high rank, a *principarius*.

## 57.—ΑΔΗΛΟΝ

Ἀνθετο σοὶ κορίννην καὶ νεβρίδας ὑμέτερος Πάπ.  
 Ἡῦμα, καλλιψας σὸν χῆρον ἐκ Παφίης  
 Ἦχω γὰρ φιλεῖ, καὶ πλεῖζεται ἄλλα σὺ, Πασχε,  
 Ἰαβὶ τῇ ξυνήν ὑμφισπύοντι τυχήν.

## ΗΚ.—ΑΝΤΙΦΑΝΟΥΣ ΜΑΚΕΔΟΝΟΥΣ

Αὐτὴ σοὶ Κυθήρεια τὸν ἡμεροεντ' ἀπὸ μαστῶν,  
 Ἴναι, λισαμένη πᾶστον ἔδωκεν ἔχειν,  
 ὥς ἂν θελξίνοισιν αἰεὶ φίλτροισι δαμαξῆ  
 ἄνερος ἔχρησιν δ' εἰς ἡμᾶς πᾶσι μόνον

## 89 —ΜΑΙΚΙΟΥ ΚΟΙΝΤΟΥ

Ἀκταίης ηἰσιβος ἀλιξάντοισι. Πρίντε,  
 χοιράσι καὶ τρηχεῖ τερπομένῃ σκοπέλῃ,  
 σοὶ Πάρις ὀστρακοδερμον ὑπ' εὐθρηοῖσι δαμνόντα  
 ὃ γρικενε καλαμοῖς παραβὼν ἐκρίμασεν.  
 σάρκα μὲν ἐμπυρον αἶτος ὑφ' ἡμιβρωτων ὄδοντα  
 θειε μακάρ, αὐτὸ δὲ σοὶ τοῦτο πορὲ σκιβαλον.  
 τῇ σὺ δίδου μὴ πολλὰ, δι' εὐαγρον δὲ λινοιο,  
 δαῖμον, ὑλακτουσῆς κηδύος ἡσυχίην.

## 90 —ΦΙΛΙΠΠΟΥ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Ἀγκυραν ἐμβρυοικον, ἐρυσιστηδα,  
 πωπας τε δισσᾶς τας ἀπωσιαιματούς,  
 καὶ δικτυοὺς μολιβδον ἡψιδωμένους,  
 κυρτοὺς τε φελλοὺς τοῖς ἐπισφραγισμένοις,  
 καὶ πύλον ἀμφιερηκον ὑδάσιςταγῇ,  
 λίθον τε ναυταῖς ἐσπέρης πυρσητακον.  
 ἄλλος τυραννε, σοὶ, Ποσειδον, Ἀρχικλῆς  
 ἔθηκε, ληξας τῆς ἐπ' ἡόνων ἀλγῆς

## THE DEDICATORY EPIGRAMS

### 87.—ANONYMOUS

THY Pan, Bacchus, dedicates to thee his fawn-skin and club, seduced away from thy dance by Venus, for he loves *Panos* and wanders up and down. But do thou, Bacchus, forgive him, for the like hath befallen thee.

### 88.—ANTIPHANES OF MACEDONIA

CYTHERRA hither I loosed from her breast her delightful cestus and gave it to thee, *Ino*, for thine own, so that ever with love-charms that melt the heart thou mayest subdue men, and surely thou hast spent them all on me alone.

### 89.—MAECIUS QUINTUS

PRIAPUS, who dost delight in the sea-worn rocks of this island near the coast, and in its rugged peak, to thee doth *Paris* the fisherman dedicate this hard-shelled lobster which he overcame by his lucky rod. Its flesh he roasted and enjoyed munching with his half-decayed teeth, but this its shell he gave to thee. Therefore give him no great gift, kind god, but enough catch from his nets to still his barking belly.

### 90.—PHILIPPUS OF THESSALONICA

PUSGIDON, King of the sea, to thee doth *Archides*, now he hath ceased to wander along the beach, dedicate his anchor that rests in the seaweed and secures his boat, his two oars that repel the water, the leads over which his net forms a vault,<sup>1</sup> his wheels marked by floats, his broad-brimmed rainproof hat, and the flint that generates light for mariners at even.

<sup>1</sup> Again referring to the *ἀμφιδόρυπον*. See No. 25.

## 91.—ΘΑΛΛΑΟΤ ΜΙΑΗΣΙΟΤ

Ἄσπίδα μὲν Πρόμαχος, τὰ δὲ δούρατα θῆκεν  
 Ἄκοντευσ  
 τό ξίφος Εὐμύδης, τόξα δὲ ταῦτα Κύδων,  
 Ἴππομεδων τα χαλινὰ κυρυνδ' ἀνέθηκε Μελίντας,  
 κνημίδας Νικων, κοντον Ἀριστομαχος,  
 τὸν θεωρηκα Φιλῖνος· αἶε δ', Ἄρες βροτολογέ,  
 σκύλα φέρειν δαίης πῦσιν ἀπ' ἀντιπυλῶν.

## 92.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Αὐλὸν καμνεντήρα τὸν φίληνεμον,  
 ῥινην τε κνησίχρυσον ὀξυδηκτορα,  
 καὶ τὸν διχηλὸν καρκινὸν πυραγρετην,  
 πτωκὸς πόδας τε τουσδε λειψανηλογοῦς,  
 ὁ χρυσοτέκτων Δημοφῶν Κυλληνικῷ  
 ἔθηκε, γῆρα καθὼν ἐξοφωμένος.

## 93.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ

Ἄρπαλῶν ὁ πρέσβυς, ὁ πᾶς ῥυτίς, οὐπίλανεντήρ,  
 τονδε παρ' Ἡρακλεῖ θῆκε με τον σιβυνην,  
 ἔκ πολλοῦ πλειωνος ἔπει βύρος οὐκέτι χεῖρες  
 ἔσθενον, εἰς κεφαλὴν δ' ἤλυθε λευκοτέρην

## 94.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Ἄραξόχειρα ταῦτά σοι τὰ τύμπανα,  
 καὶ κιμβάλ' οὐβουπα κοιλοχείλεια,  
 διδύμους τε λωτους κεροβοας, ἐφ' οἷς ποτὶ  
 ἐπωλόλυξεν αυχενα στροβιλίσας,  
 λυσιφλεβῇ τε σαγαριν ἀμφιθηγά,  
 λεοντοδιφρε, σοι, Ρεη Κλυτοσθενης  
 ἔθηκε, λυσσητήρα γηράσας ποδα.

## THE DEDICATORY EPIGRAMS

### 91.—THALLUS OF MILETUS

THE shield is the offering of Promachus, the spears of Acontius, the sword of Eumedes, and this bow is Cydon's. Hippomedon offers the reins, Melantas the helmet, Nico the greaves, Aristomachus the pike, and Philinos the cuirass. Grant to them all, Ares, spoiler of men, ever to win trophies from the foemen.

### 92.—PHILIPPUS OF THESSALONICA

DEMOPHON the goldsmith, his eyes misty with age, dedicates to Hermes the windy bellows of his forge, the keen-biting file that scrapes the gold, the double-clawed fire-tongs, and these hare's puds that gather up the shavings.

### 93. ANTIPATER OF SIDON

HARPALION the huntsman, the old man nothing but wrinkles, offered me, this hunting spear, to Heracles, for by reason of many years his hands would no longer support my weight and his head is now grey

### 94.—PHILIPPUS OF THESSALONICA

CLYTOSTHENES, his feet that raced in fury now enfeebled by age, dedicates to thee, Rhea of the lion-car, his tambourines beaten by the hand, his shrill nollow-rimmed cymbals, his double-flute that calls through its horn, on which he once made shrieking music, twisting his neck about, and the two-edged knife with which he opened his venus.

## GREEK ANTHOLOGY

### 95.—ANTIΦΙΛΙΟΤ

Βουστρόφον, ἀκροσίδαρον, ἀπειλητῆρα μύωπα,  
καὶ πήραν μέτρον σιτοδόκον σπορίμου,  
γαμψόν τε δρέπανον σταχυητόμαν, ὄπλον ἀρούρης,  
καὶ παλινουροφορον, χεῖρα θέρευς τρίνακα,  
καὶ τρητοὺς ποδεῶνας ὁ γατόμος ἄνθετο Διοῖ  
Πάρμις, ἀνιηρῶν παυσάμενος καμύτων.

### 96.—ΕΡΤΚΙΟΤ

Γλαύκων καὶ Κορύδων, οἱ ἐν οὔρεσι βουκολέοντες,  
Ἄρκάδες ἀμφότεροι, τὸν κεραὸν δαμιλῆν  
Πανὶ φιλωρεῖτα Κυλληνίῳ ἀνερύσαντες  
ἔρρεξαν, καὶ οἱ δωδεκάδωρα κερα  
ἄλφ μακροτένουσι ποτὶ πλατάνιστον ἔπαξαν  
εὐρεῖαν, νομῖφ καλὸν ἄγαλμα θεῶ.

### 97 -ANTIΦΙΛΙΟΤ ΒΤΖΑΝΤΙΟΤ

Δούρας Ἀλεξάνδροιο· λέγει δέ σε γράμματ' ἐκείνου  
ἐκ πολέμου θέσθαι σύμβολον Ἀρτέμιδι  
ὄπλον ἀνικῆτοιο βραχίονος. ἃ καλὸν ἔγχος,  
φ' πόντος καὶ χθων εἶκε κραδαινομένων.  
Ἰλαθι, δούρας ἀταρβές· αἰεὶ δε σε πᾶς τις ἀθρήσας  
ταρβήσῃ, μεγάλης μνησάμενος παλάμης.

### 98.—ΖΩΝΑ

Διοῖ λικμαίῃ καὶ ἐναυλακοφοίτισιν Ὀραιοῖς  
Ἡρώναξ πενιχρῆς ἐξ ὀλυγηροσίης  
μοῖραν αὐλώτα στάχυος, πάνσπερμά τε ταῦτα  
δοσπρὶ ἐπὶ πλακίνου τοῦδ' ἔθετο τρίποδος,  
ἐκ μικρῶν ὀλίγιστα· πέπατο γὰρ οὐ μέγα τοῦτο  
κληρίον ἐν λυπρῇ τῇδε γεωλοφίῃ.

## THE DEDICATORY EPIGRAMS

### 95.—ANTIPHILUS

PARMIS the husbandman, resting from his sore toil, dedicates to Demeter his ox-turning iron-tapped, threatening goad, his bag, measure of the seed-corn, his curved sickle, husbandry's weapon, that cuts off the corn-ears, his winnowing fork, three-fingered hand of the harvest, that throws the corn up against the wind, and his laced boots.

### 96.—ERYCIUS

GLAUCON and Corydon, who keep their cattle on the hills, Arcadians both, drawing back its neck slaughtered for Cylenian Pan, the mountain-lover, a horned steer and fixed by a long nail to the goodly plane-tree its horns, twelve palms long, a fair ornament for the pastoral god.

### 97.—ANTIPHILUS OF BYZANTIUM

THE spear of Alexander, the inscription on thee tells that after the war he dedicated thee to Artemis as a token thereof, the weapon of his invincible arm. O good spear, before the shaking of which earth and sea yielded. Hail, fearless spear! and ever all who look on thee will tremble, mindful of that mighty hand.

### 98.—ZONAS

TO Demeter the Winnower and the Seasons that tread in the furrows Heronax from his scanty tilth offers a portion of the corn from his threshing-floor and these various vegetables on a wooden tripod—very little from a small store, for he owns but this little glebe on the barren hill-side.



## 99.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Κόψας ἐκ φηγοῦ σε τὸν αὐτοφλοιοῦν ἔθηκεν  
 Πάνα Φιλοξενίδης, ὁ κλυτὸς αἰγελίτης,  
 θύσας αἰγιβιάτην πολιὸν τρίγον, ἐν τε γάλακτι  
 πρωτογόνῳ βωμοῦς τοὺς ἱεροὺς μεθύσας  
 ἀνθ' ὧν ἐν σηκοῖς διδυμητόκαι αἶγες ἔσονται  
 γαστέρα, φεύγουσαι τρηχὺν ὑδύρτι λύκου.

## 100.—ΚΡΙΝΑΓΟΡΟΥ

Λαμπάδα, τὴν κούροις ἱερὴν ἔριν, ὠκύς ἐνέγκας,  
 οἶα Προμηθεΐης μνήμα πυροκλοπῆς,  
 νίκης κλεινοῦ ἄεθλου, ἔτ' ἐκ χερὸς ἔμπυρον Ἑρμῇ  
 θῆκεν ἰόμωνυμῇ παῖς πατρός Ἀντιφάνης.

## 101. ΦΙΛΙΠΠΟΤ

Ξίφη τὰ πολλῶν κνωδάλων λαιμητόμα  
 πυριτροφούς τε ριπίδας περηνέμους,  
 ἡθμοὶ τε πουλύτρητον, ἡδὲ τετράπουν  
 πυρὸς γέφυραν, ἐσχάτην κρηδόκον,  
 ζωμήρουσιν τε τὴν λίπους ἀφρηλόγον,  
 ὁμοῦ κρεάγρη τῇ σιδηροδακτύλῳ,  
 βραδυσκελῆς Ἥφαιστε, σοὶ Τιμασίῳ  
 ἔθηκεν, ἀκμῆς γυῖον ὠρφανωμένος.

## 102.—ΤΟΥ ΑΥΤΟΥ

Ῥοιὴν ξανθοχίτωνα, γεραιόφλοιό τε σῦκα,  
 καὶ ροδέας σταφυλῆς ὠμὸν ἀποσπάδιον,  
 μῆλόν θ' ἡδύπνουν λεπτῇ πεποκωμένον ἄχνη,  
 καὶ κάρνοι χλωρῶν ἐκφανὲς ἐκ λεπίδων,

## THE DEDICATORY EPIGRAMS

### 99.—PHILIPPUS OF THESSALONICA

PHILOXENIDES the worthy goatherd dedicated thee, the Pan be carved from an unbarked beech trunk, after sacrificing an old he-goat and making thy holy altar drunk with the first milk of a she-goat. In reward for which the goats in his fold shall all bear twins in the womb and escape the sharp tooth of the wolf.

### 100.—CRINAGORAS

ANTIAPHANES, whose father bore the same name, dedicated to Hermes, still burning in his hand, the torch, object of the young men's holy strife, the glorious meed of victory, having run swiftly with it, as if mindful of how Prometheus stole the fire.

### 101.—PHILIPPUS

TIMASION, whose limbs have now lost their lustiness, dedicated to thee, slow-footed Hephaestus, his knives that have slaughtered many beasts, his windy bellows that feed the fire, his pierced tammy and that four-footed bridge of fire, the charcoal pan on which the meat is set, his ladle that skims off the foaming fat, together with his iron-fingered flesh-hook.

### 102.—BY THE SAME

To thee, Priapus, who lovest the wayfarer, did the gardener Lamon, praying that his trees and his own limbs may flourish, dedicate a yellow-couted pomegranate, figs wrinkled like old men, half-ripe reddening

καὶ σίκυον χρυσάοντα, τὸν ἐν φύλλοις πεδοκοίτην, 5  
καὶ πέρκην ἤδη χρυσοχίτων' ἐλάην,  
σοί, φιλοδίτα Ἰριηπε, φυτοσκύφος ἄνθετο Λάμων,  
δένδρεσι καὶ γυίοις εὐξάμενος θαλέθειν.

## 103.—ΤΟΥ ΑΥΤΟΥ

Στάθμην ἰθνητεῖν ῥολιβαχθέα, δουριτυπῇ τε  
σφῆραν, καὶ γυρὰς ἀμφιδέτους ἀρίδας,  
καὶ στιβαρὸν πέλεκυν στελεχητόμον, ἰθὺδρομόν τε  
πρίονα, μιλτεῖν στάγματι πειθόμενον,  
τρύπανα θ' ἐλκεσίχειρα, τέρετρά τε, μιλτοφυρῇ τε 5  
σχοῖνον, ὑπ' ἀκρονύχῳ ψαλλομένην κανόνι,  
σοί, κούρη γλαυκῶπι, Λεόντιχος ὥπασε δῶρον,  
ἄνθος ἐπεὶ γυίων πᾶν ἀπέδυσσε χρόνος

## 104.—ΤΟΥ ΑΥΤΟΥ

Σπερμοφόρον πήσην ῥμαχθέα, κῶλεσίβωλον  
σφῆραν, καὶ γαμψὰς πυρολόγους δρεπάνας,  
καὶ τριβόλους ὀξεῖς ἀχυρότριβας, ἱστοβόην τε  
σὺν γυροῖς ἀρότροις, καὶ φιλογαίον ὕνιν,  
κέντρα τ' ὀπισθοσυγῇ, καὶ βουστρόφα δεσμὰ τε- 5  
νόωντων,  
καὶ τρινακας ξυλίνας, χεῖρας ἀρουροποιων,  
γυῖ' ἄτε πηρωθεὶς Λυσίξενος αὐλακι πολλῇ  
ἐκρέμασεν Διοῖ τῇ σταχυοστεφάνῳ

## THE DEDICATORY EPIGRAMS

grapes plucked from a cluster, a sweet-scented quince with a fleece of fine down, a walnut peeping from its green outer skin, a cucumber wont to be embedded in its leaves with the bloom on it, and a golden-smocked olive already ripe.

### 103.—BY THE SAME

(Imitation of No. 205)

LEONTICHUS, when time had stripped from his limbs all bloom, gave to tace, grey-eyed Athene, his taut plumb-line weighted with lead, his hammer that strikes planks his curved bow-drill<sup>1</sup> with its string attached to it at both ends, his sturdy axe for hewing tree-trunks, his straight-running saw that follows the drops of red ochre, his augers worked by the hand, his gimlets, and his taut ochre-stained line just touched by the extreme edge of the rule.

### 104.—BY THE SAME

LYSIXENUS, deprived of the use of his limbs by much ploughing, suspends to Demeter with the wreath of corn, his seed-bag carried on the shoulder, his mallet for breaking clods, his curved sickle that gathers the corn, his sharp-toothed threshing "*trebbia*,"<sup>2</sup> his plough tree with the curved plough and the share that loves the earth, his goad that pricks the oxen in the rear, the traces attached to their legs that make them turn, and his wooden winnowing-fork, the hand of the husbandman.

<sup>1</sup> See *Century Dictionary* under "bow-drill" and "drill bow."

<sup>2</sup> A harrow-shaped threshing implement.

# GREEK ANTHOLOGY

## 105.—ΑΠΟΛΛΩΝΙΔΟΥ

Τρέγλαν ἅπ' ἀνθρακίης καὶ φυκίδα σοί, λαμενίτι  
 Ἄρταμι, δωρεῦμαι Μῆνις ὁ δικτυβόλος,  
 καὶ ξωρύν, κερυσας ἰσοχειλέα, καὶ τρύφος ἄρτου,  
 αἶον ἐπιθραυσας, τὴν πενιχρὴν θυσίτην·  
 ἀνθ' ἧς μοι πλησθέντα διδου θηραιμασιν αἶεν  
 δίκτυα· σοὶ δέδοται πάντα, μυκαιρα, λίνα.

## 106.—ΖΩΝΑ

Τοῦτο σοί, ὤληκοῖτα, κατ' ἀγριάδος πλατύνοιο  
 δέρμα λυκορραίστης ἐκρέμασεν Τέλεσσω,  
 καὶ τὰν ἐκ κοτίνιοιο καλαύροπα, τὰν ποκα τήνος  
 πολλὰκι βομβητὰν ἐκ χαρὸς ἤκροβολαι.  
 ἀλλὰ τύ, Πὰν βουνίτα, τὰ μὴ πολυολβα τε δέξαι  
 δῶρα, καὶ εὐαγρεῖ τῷδε πέτασσον ὄρος.

## 107.—ΦΙΛΙΠΠΟΥ

Ἐλυσκόπερ με Πανὶ θηρευτῆς Γέλων  
 ἔθηκε λογχην, ἧς ἀπέθρισε χρόνος  
 ἀκμήν ἐν ἔργῳ, καὶ λινῶν πολυστρόφων  
 γεραιὰ τρυχῇ, καὶ πύγας δεραιγχείας,  
 νευροπλεκεῖς τε κνωδάλων ἐπισφύρους  
 ἠκεῖς ποδιστρας, καὶ τραχηλοδεσποτας  
 κλοιοὺς κυνοῦχοις· γυῖα γὰρ δαμεῖς χρόνῳ  
 ἀπέπειπεν ἤδη τὴν ὀρεινομον πλάνην.

## 108.—ΜΤΡΙΝΟΥ

Ἐψηλῶν ὄρέων ἔφοροι, κεραοὶ χοροπαῖκται,  
 Πάντες, Βουχίλου κράντορες Ἀρκαδίδης,  
 εὐαρμον θείητε καὶ εὐχιμαρον Διοτίμον,  
 δεξάμενοι λαμπρῆς δῶρα θυηπολῆς.

## THE DEDICATORY EPIGRAMS

### 105.—APOLLONIDES

I, MENIS the net-fisher, give to thee, Artemis of the harbour, a grilled red-mullet and a hake, a cup of wine filled to the brim with a piece of dry bread broken into it, a poor sacrifice, in return for which grant that my nets may be always full of fish, for all nets, gracious goddess, are given to thy keeping.

### 106.—ZONAS

THIS skin, O woodland god, did Telamon, the slayer of wolves, suspend to thee on the plane-tree in the field, also his staff of wild olive wood which he often sent whirling from his hand. But do thou, Pan, god of the hills, receive these not very rich gifts, and open to him this mountain, thy domain, to hunt thereon with success.

### 107.—PHILIPPUS

THE huntsman Gelo dedicates to Pan, the ranger of the forest, me, his spear, the edge of which time hath worn by use, also the old rags of his twisted hunting-nets, his nooses that throttle the neck, his foot-traps, made of sinews, quick to nip beasts by the leg, and the collars, masters of his dogs necks; for Time has overcome his strength, and he has now renounced wandering over the hills.

### 108.—MYRINUS

YE Pans, keepers of the high mountains, ye jolly horned dancers, lords of grassy Arcady, make Diotimus rich in sheep and goats, accepting the gifts of his splendid sacrifice.

## 109.—ΑΝΤΙΠΑΤΡΟΤ

Γηραλέον νεφέλας τρύχος τοδε, καὶ τριέλικτος  
 ἰχθυοπέδα, καὶ τὰς κευροτενεῖς παγιδας,  
 κλωβοὺς τ' ἀμφιρραγας, ἵνασπαστους τε δεραιχας,  
 καὶ πυρι θηγαλειους ὄξυπαγεῖς στιλικας,  
 καὶ τὰν εὐκαλλον δρυὸς ἱκμιδα, τὸν τε πετηνῶν  
 ὠγρευταν ἱξῷ μυδαλειον δονακα,  
 καὶ κρυφίου τρικλωστον ἐπισπαστήρα βόλοιο,  
 ἄρκυν τε πλαγερῶν λαιμοπέδα γεραιων,  
 σκ. Πάν μ' σκοπιῆτα, γέρας θεο παῖς Νεολάδα  
 Κραῦγες ο θηρευτας. Ἀρκὰς ὑπ' Ὀρχομανοῦ. 10

## 110.—ΛΕΩΝΙΔΑ, οἱ δὲ ΜΝΑΣΣΑΛΚΟΤ

Τὸν Γλαφον Κλεόλαος ὑπὸ κναμοῖσι λοχήσας,  
 ἔκτατε Μαιωνδρου παρ τρικλικτον ὕδωρ,  
 θηκτῷ σαιρατῇ τὸ δ' ὀκτυρριζα μετωπων  
 φραγμαθ' ὑπερ τανταῶν ἄλος ἔταξε πύτυν

## 111.—ΑΝΤΙΠΑΤΡΟΤ

Τὸν Γλαφον, Λάδωνα καὶ ἀμφ' Ἑρμάνθιον ὕδωρ  
 νύκτα τε θηρονομου φερβομενας Φολοας,  
 παῖς ὁ Θεαρίδης Λασιωνιος εἶλε Λυκορμας  
 πλήξας ῥομβητῷ δούρατος οὐριῶχῃ  
 δέρμα δὲ καὶ δικέραςιν ἀπο στορθυγγα μετώπων  
 σπασσάμενος, κευρα θῆκε παρ' ἀγροτιῶν.

## 112.—ΠΕΡΣΕΟΤ

Τρεῖς ἄφατοι κερδίσσιν ὑπ' αἰθούσαις τοι, Ἀπολλων,  
 ἀγκεινται κεφαλὰι Μαιναλιων Γλάφων,  
 ἃς ἔλον ἐξ ἵππων Γυγες χερσὶ Δαίλοχος τε  
 καὶ Προμένης, ἀγαθοῦ τέκνα Λεοντιάδου.

## THE DEDICATORY EPIGRAMS

### 109.—ANTIPATER

CRAUGIS the huntsman, son of Neolandas, an Arcadian of Orchomenus, gives to thee, Pan the Scout, this scrap of his old fowling-net, his triple-twisted snare for the feet, his spring-traps made of sinews, his latticed cages, his nooses for the throat which one draws up, his sharp stakes hardened in the fire, the sticky moisture of the oak,<sup>1</sup> the cane wet with it that catches birds, the triple cord which is pulled to close the hidden spring-net, and the net for catching by the neck the clamorous cranes.

### 110.—LEONIDAS OR MNASALCAS

CLEOLAUS killed with his sharp spear, from his ambush under the hill, this hind by the winding water of Maeander, and nailed to the lofty pine the eight-tyred defence of its forehead.

### 111.—ANTIPATER

LYCORNAS, the son of Thearidas of Lasion, slew with the butt end of his whirled spear the hind that used to feed about the Ladon and the waters of Erymanthus and the heights of Pholoe, home of wild beasts. Its skin and two spiked horns he flensed, and hung up by the shrine of Artemis the Huntress.

### 112.—PERSES

THESE three heads of Maenalian stags with vast antlers hang in thy portico, Apollo. They were shot from horseback by the hands of Gyges, Dailochos and Promenes, the children of valiant Leontiades.

<sup>1</sup> Bird-lime made from mistletoe.



## 113.—ΣΙΜΜΙΟΤ ΓΡΑΜΜΑΤΙΚΟΤ

Πρόσθε μὲν ἀγραύλοιο δασύτριχος ἰξίελου αἰγὸς  
 δαιὸν ὄπλον χλωροῖς ἐστεφόμαν πετάλοις·  
 νῦν δέ με Νικομάχῳ κεραοξύος ἤρμοσε τέκτων,  
 ἄντανύσας ἔλικος καρτερὰ νεῦρα βοός.

## 114.—ΦΙΛΙΠΠΟΤ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Δέρμα καὶ ὀργυιαῖα κέρα βοός ἐκ βασιλῆος  
 Ἄμφιτρυωνιάδῃ κείμεθ' ἀνὰ προπύλων,  
 τεσσαρακαίδεκύδωρα, τὸν αὐχηνεντα Φιλίππῳ  
 ἄντομενον κατὰ γᾶς ἤλασε δεινὸς ἄκων,  
 βούβοτον Ὀρβηλοῖο παρὰ σφυρόν ἃ πολύολβος δ  
 Ἥμαθίς, ἃ τοίῳ κραίνεται ἀγεμόνι.

## 115.—ΑΝΤΙΠΑΤΡΟΤ

Τὸν πάρος Ὀρβηλοῖο μεμνκότα δειράσι ταῦρον,  
 τὸν πρὶν ἐρημωτᾶν θῆρα Μακεδονίας,  
 Δαρδανέων ὀλετήρ, ὁ κεραύνιος εἶλε Φίλιππος,  
 πλήξας αἰγανέα βρέγμα κυναγέτιδι·  
 καὶ ταῦτε σοὶ βριαρᾶς, Ἡράκλεες, οὐ δίχα βύρσας δ  
 θῆκεν, ἁμαιμακέτου κρατὸς ἔρεισμα, κέρα.  
 σᾶς τοι ὅδ' ἐκ ρίζας ἀναδέδρομεν οὐ οἱ ἀεικὲς  
 πατρώου ζαλοῦν ἔργα βοοκτασίας.

## THE DEDICATORY EPIGRAMS

### 113.—SIMMIAS GRAMMATICUS

I WAS formerly one of the two horns of a wild long-haired ibex, and was garlanded with green leaves, but now the worker in horn has adapted me for Nicomachus, stretching on me the strong sinew of a crumple-horned ox.<sup>1</sup>

### 114.—PHILIPPUS OF THESSALONICA

WE hang in the porch, a gift of the king to Heracles, the skin and mighty horns, fourteen palms long, of a wild bull, which when it confronted Philip,<sup>2</sup> glorying in its strength, his terrible spear brought to ground, on the spurs of Ornelus, the land of wild cattle. Blest indeed is Macedon, which is ruled by such a chief.

### 115.—ANTIPATER

THE bull that bellowed erst on the heights of Orbelus, the brute that laid Macedonia waste, Philip, the wielder of the thunder-bolt, the destroyer of the Dardanians, hath slain, piercing its forehead with his hunting-spear; and to thee, Heracles, he hath dedicated with its strong hide these horns, the defence of its monstrous head. From thy race he sprung, and it well becomes him to emulate his ancestor's prowess in slaying cattle.

<sup>1</sup> i.e. the horn was made into a bow; it seems to have served before as a hook on which to hang wreaths.

<sup>2</sup> Son of Demetrius II and King of Macedon, B.C. 220-178.

## 116.—ΣΑΜΟΤ

Σοὶ γέρας, Ἀλκείδα Μινναμάχε, τοῦτο Φίλιππος  
 δέρμα ταναιμύκοι λευρὸν ἔθηκε βοῶς  
 αὐτοῖς σὺν κερύεσσι, τὸν ὕβρεϊ κυδιώοντα  
 ἔσβεσεν Ἰσθμηλοῦ τρηχὺν ὑπὸ προποδα.  
 ὁ φθόνος αὐαῖνοισι· τεὸν δ' ἔτι κῦδος ἰέξει  
 ῥίξα Βεροιαίου κράντορος Ἡμαθίας.

## 117.—ΠΑΓΚΡΑΤΟΥΣ

Ἐκ πυρὸς ὁ ραιστήρ, καὶ ὁ καρκίνος, ἥ τε πυράγρη  
 ἀγκεινθ' Ἡφαίστῳ, δῶρα Πολυκράτεος,  
 ᾧ πυκνὸν κροτέων ὑπὲρ ἄκμονος εὔρετο παισὶν  
 ἔλβον, ὀξυρὴν ὠσάμενος πενήν.

## 118.—ΑΝΤΙΠΑΤΡΟΥ

Ἄ φόρμυγξ, τά τε τόξα, καὶ ἀγκύλα δίκτυα Φοίβῳ  
 Σώσιδος, ἔκ τε Φίλιας, ἔκ τε Πολυκράτεος.  
 χῶ μὲν οἰστευτήρ κεραὸν βίου, ἃ δὲ λυρῶδὸς  
 τὰν χέλυν, ὠγρευτῆς ὥπασε πλεκτὰ λῖνα·  
 ἀλλ' ὁ μὲν ὠκυβόλων ἰὼν κράτος, ἃ δὲ φέροντο  
 ἄκρα λυρας, ὁ δ' ἔχει πρῶτα κυναγεσίας.

## 119.—ΜΟΙΡΟΥΣ ΒΥΖΑΝΤΙΑΣ

Κεῖσαι δὴ χρυσέαν ὑπὸ παστάδα τὰν Ἀφροδίτας,  
 βότρυ, Διονύσου πληθόμενος σταγόνη·  
 οὐδ' ἔτι τοι μήτηρ ἑρατὸν περὶ κλῆμα βαλοῦσα  
 φύσει ὑπὲρ κρατὸς νεκτάρεον πέταλον.

## THE DEDICATORY EPIGRAMS

### 116.—SAMUS

As a gift to thee, Heracles, sacker of Orchomenus, did Philip dedicate this, the smooth hide, with its horns, of the loud-bellowing bul, whose glorying insolence he quenched in the rough foot-hills of Orbeus. Let envy pine away, but thy glory is increased, in that from thy race sprang the Beroean lord of Macedon.

### 117.—PANCRATES

THE hammer from the fire, with the phers and tongs, is consecrated to thee, Hephaestus, the gift of Polycrates, with which often seating on his anvil he gained substance for his children, driving away doleful poverty

### 118.—ANTIPATER

THE lyre, the bow, and the intricate nets are dedicated to Phoebus by Sosis, Phila and Polycrates. The archer dedicated the horn bow, she, the musician, the tortoise shell lyre, the hunter his nets. Let the first be supreme in archery, let her be supreme in playing, and let the last be first among hunters.

### 119.—MOERO OF BYZANTIUM

CLUSTEN, full of the juice of Dionysus, thou reatest under the roof of Aphrodite's golden chamber: no longer shall the vine, thy mother, cast her lovely branch around thee, and put forth above thy head her sweet leaves.

## 120.—ΛΕΩΝΙΔΑ

Οὐ μόνον ὑψηλοῖς ἐπὶ δένδρεσιν οἶδα καθίζων  
 αἰεῖδεν, ζαθερεῖ καύματι θαλπομενος,  
 προίκιος ἀνθρώποισι κελευθίτῃσιν αἰιδός,  
 θηλείης ἔρσης ἱκμιδα γενόμενος·  
 ἀλλὰ καὶ εὐπηλικος Ἀθηναίης ἐπὶ δουρὶ  
 τὸν τέττιγ' ὄψει μ', ὦνερ, ἐφεζόμενον.  
 ὅσσον γὰρ Μούσαις ἐστέργμεθα, τόσσον Ἀθῆνῃ  
 ἐξ ἡμέων ἢ γὰρ παρθένος αὐλοθετεῖ.

## 121.—ΚΑΛΛΙΜΑΧΟΣ

Κυνθιάδες, βαρσεῖτε· τὰ γὰρ τοῦ Κρητὸς Ἐχέμμα  
 κεῖται ἐν Ὀρτυγίῃ τόξα παρ' Ἀρτέμιδι,  
 οἷς ὑμέων ἐκένωσεν ὄρος μέγα. νῦν δὲ πέπαιται,  
 αἶγες, ἐπεὶ σπονδὰς ἡ θεὸς εἰργάσατο.

## 122.—ΝΙΚΙΟΣ

Μαινὰς Ἐνναλίου, πολεμαδόκε, θούρι κρίνεια,  
 τίς νύ σε θῆκε θεᾶ δῶρον ἐγερσιμάχα;  
 "Μήνιος· ἡ γὰρ τοῦ παλάμας ἀπο ρίμψα θορούσα  
 ἐν προμάχοις Ὀδρύσας δῆϊον ἀμπεδίων."

## 123.—ΑΝΤΤΗΣ

Ἔσταθι τεῖδε, κρίνεια βροτοκτόνε, μηδ' ἔτι λυγρὸν  
 χάλκεον ἀμφ' ὄνυχᾶ στάζε φόνον δαίτων·  
 ἀλλ' ἀνὰ μαρμάρῳ δόμον ἡμένα αἰπὺν Ἀθάνας,  
 ἀγγελλ' ἀνορέαν Κρητὸς Ἐχεκρατίδα.

## THE DEDICATORY EPIGRAMS

### 120.—LEONIDAS

Not only do I know how to sing perched in the high trees, warm in the midsummer heat, making music for the wayfarer without payment, and feasting on delicate dew, but thou shalt see me too, the cicada, seated on helmeted Athene's spear. For as much as the Muses love me, I love Athene, she, the maiden, is the author of the flute.

### 121.—CALLIMACHUS

Ye denizens of Cynthus, be of good cheer, for the bow of Cretan Echemmas hangs in Ortygia in the house of Artemis, that bow with which he cleared a great mountain of you. Now he rests, ye goats, for the goddess has made him consent to a truce.

### 122.—NICIAS

MAENAD of Ares, sustainer of war, impetuous spear, who now hath set thee here, a gift to the goddess who awakes the battle? "Menius; for springing lightly from his hand in the forefront of the fight I wrought havoc among the Odrysae on the plain."

### 123.—ANYTE

STAND here, thou murderous spear, no longer drip from thy brazen barb the dismal blood of foes, but resting in the high marble house of Athene, announce the bravery of Cretan Ecnecratidas.

## 124.—ΗΓΗΣΙΠΠΟΥ

Ἄσπις ἀπὸ βροτέων ὤμων Τιμάνορος ἄμμαι  
ναφ' ὑπορροφία Παλλάδος ἰλκιμύχας,  
πολλὰ σιδαρείου κεκονιμένα ἐκ πολέμοιο,  
τόν με φέροντ' αἰεὶ ῥυομένα θανάτου.

## 125.—ΜΝΑΣΣΑΚΟΥ

Ἦδη τῇδε μενῶ πολέμου δίχα, καλὸν ἄνακτος  
στέρνον ἐμὸ νωτῷ πολλὰκι ῥυσαμένα.  
καί περ τηλεβόλους ἰούς καὶ χερμάδι' αἰνὰ  
μυρία καὶ δολιχὰς δεξαμένα κυμακας,  
οὐδέποτε Κλείτοιο λιπεῖν περιμικέα πᾶχυν  
φαμί κατὰ βλοσυρὸν φλοῖσβον Ἐνναλίου.

## 126.—ΔΙΟΣΚΟΡΙΔΟΥ

Σᾶμα τόδ' οὐχὶ μάταιον ἐπ' ἄσπιδι παῖς ὁ Πολύττου  
ἄλλος ἀπὸ Κρήτας θούρος ἀνὴρ ἔθετο,  
Γοργόνα τὰν λιθοεργον ὁμοῦ καὶ τριπλοα γούνα  
γραφάμενος· δῆλοισ τοῦτο δ' ἔοικε λέγειν·  
"Ἄσπίδος ὦ κατ' ἐμᾶς πύλλων δόρυ, μὴ κατίδης με, ὅ  
καὶ φεῦγε τρισσοῖς τὸν ταχὺν ἀνδρα ποσίν."

## 127.—ΝΙΚΙΟΥ

Μέλλον ἄρα στυγερὰν κάγώ ποτε δῆριν Ἄρηος  
ἐκπρολιπούσα χορῶν παρβενίων ἄτειν  
Ἀρτέμιδος περὶ ναόν, Ἐπίξενος ἔνθα μ' ἔθηκεν,  
λενκὸν ἐπεὶ κείνου γῆρας ἔτειρε μέλη.

## THE DEDICATORY EPIGRAMS

### 124.—HEGESIPPUS

I AM fixed here under the roof of warrior Pallas' temple, the shield from the mortal shoulders of Timanor, often befouled with the dust of iron war. Ever did I save my bearer from death.

### 125.—MNASALCAS

Now I rest here far from the battle, I who often saved my lord's fair breast by my back. Though receiving far-flying arrows and dreadful stones in thousands and long lances, I aver I never quitted Cleitus' long arm in the horrid din of battle.

### 126. DIOSCORIDES

Not idly did Hyllus the son of Polyttus, the stout Cretan warrior, blazon on his shield the Gorgon, that turns men to stone, and the three legs.<sup>1</sup> This is what they seem to tell his foes "O thou who brandishest thy spear against my shield, look not on me, and fly with three legs from the swift-footed man."

### 127.—NICIAS

(*A Shield speaks*)

So one day I was fated to leave the hideous field of battle and listen to the song and dance of girls round the temple of Artemis, where Epixenus set me, when white old age began to wear out his limbs.

<sup>1</sup> The *triquetra*, later the arms of Sicily and of the Isle of Man.



## 128.—ΜΝΑΣΑΛΚΟΤ

Ἦσο κατ' ἡγάθεον τόδ' ἀνάκτορον, ἀσπὶ φαεινῇ,  
 ἄνθεμα Λατῷα δῆϊον Ἀρτέμιδι.  
 πολλάκι γὰρ κατὰ δῆριν Ἀλεξάνδρου μετὰ χερσὶν  
 μαρναμένα χρυσέαν εὖ κεκύνισαι ἵτυν.

## 129.—ΛΕΩΝΙΔΟΤ

Ὅκτιώ τοι θυρεούς, ὅκτῳ κρίνῃ, ὅκτῳ ὕφαντοὺς  
 θωρηκας, τόσσας θ' αἵμαλέας κοπίδας,  
 ταῦτ' ἀπὸ Λευκανῶν Κορυφασία ἔντε' Ἀθῆνα  
 Ἄγων Εὐδάνθευς θῆχ' ὁ βιαιομαχας.

## 130.—ΑΛΛΟ

Τοὺς θυρεοὺς ὁ Μολοσσὸς Ἰτωνίδι δῶρον Ἀθῆνα  
 Πύρρος ἀπὸ θρασέων ἐκρέμασεν Γαλατῶν,  
 πάντα τὸν Ἀντιγόνου καθελὼν στρατόν· οὐ μέγα  
 θαῦμα·  
 αἰχμηταὶ καὶ νῦν καὶ πάρος Λίακίδαι.

## 131.—ΛΕΩΝΙΔΑ

Αἶδ' ἀπὸ Λευκανῶν θυρεάσπιδες, οἱ δὲ χαλινοὶ  
 στοιχηδόν, ξεσταὶ τ' ἀμφίβολοι κάμακες  
 δέδμηνται, ποθέουσai ὁμῶς ἵππους τε καὶ ἄνδρας,  
 Παλλάδι· τοὺς δ' ὁ μέλας ἀμφέχανεν θάνατος.

## 132.—ΝΟΣΣΙΔΟΣ

Ἔντεα Βρέττιοι ἄνδρες ἀπ' αἰνομόρων βάλον ὤμων,  
 θεινόμενοι Δοκρῶν χερσὶν ὑπ' ὠκυμάχων,

## THE DEDICATORY EPIGRAMS

### 128.—MNASALCAS

Rest in this holy house, bright shield, a gift from the wars to Artemis, Leto's child. For oft in the battle, fighting on Alexander's arm, thou didst in comely wise befool with dust thy golden rim.

### 129.—LEONIDAS

Eight shields,<sup>1</sup> eight helmets, eight woven coats of mail and as many blood stained axes, these are the arms, spoil of the Lucanians, that Hagnon, son of Euanthes, the doughty fighter, dedicated to Coryphasian Athene.

### 130.—BY THE SAME

The shields, spoils of the brave Gauls, did Molossian Pyrrhus hang here as a gift to Itonian Athene, after destroying the whole army of Antigonus. 'Tis no great wonder! Now, as of old, the sons of Aeacus are warriors.

### 131.—LEONIDAS

These great shields won from the Lucanians, and the row of bridles, and the polished double-pointed spears are suspended here to Pallas, missing the horses and the men their masters; but them black death hath devoured.

### 132.—NOSSIS

These their shields the Bruttians tarew from their doomed shoulders, smitten by the swiftly-

<sup>1</sup> *Strophai* were long oblong shields.

# GREEK ANTHOLOGY

ὧν ἀρετὰν ὑμνεῦντα θεῶν ὑπ' ἀνάκτορα κεῖνται,  
οὐδὲ ποθεῦντι κακῶν παχέας, οὓς ἔλιπον.

## 133.—APXIAOXOT

Ἀλκιβίη πλοκάμων ἱερὴν ἀνέθηκε καλύπτρην  
Ἥρη, κουριδίωι εὖτ' ἐκύρησε γήμων.

## 134.—ANAKPEONTOS

Ἡ τὸν θύρσον ἔχουσ' Ἑλικωνιάς, ἥ τε παρ' αὐτὴν  
Ξανθίππη, Γ'λαύκη τ', εἰς χορὸν ἐρχόμεναι,  
ἔξ ὄρεος χωρεῦσι, Διωνύσῳ δὲ φέρουσι  
κισσὸν καὶ σταφυλὴν, πῖονα καὶ χίμαρον.

## 135.—TOY AYTOY

Οὔτος Φειδόλα ἵππος ἀπ' εὐρυχόροιο Κορίνθου  
ἀγκείται Κρονίδα, μνάμα ποδῶν ἀρετᾶς.

## 136.—TOY AYTOY

Πρηξιδίκη μὲν ἔρεξεν, ἐβούλευσεν δὲ Δύσηρις  
εἶμα τόδε· ξυνὴ δ' ἀμφοτέρων σοφίη

## 137.—TOY AYTOY

Πρόφρων, Ἀργυρότοξε, δίδου χάριν Αἰσχίλου νῆφ  
Ναυκράτει, εὐχολὰς ταςδ' ὑποδεξάμενος.

## 138.—TOY AYTOY

Πρὶν μὲν Καλλιτέλης μ' ἰδρύσατο· τόνδε δ' ἐκείνου  
ἐκγονοὶ ἐστάσανθ', οἷς χάριν ἀντιδίδου.

## THE DEDICATORY EPIGRAMS

charging Locrians. Here they hang in the temple of the gods, praising them, the brave, and regretting not the clasp of the cowards they left.<sup>1</sup>

### 133.—ARCHILOCHUS

ALCIBIA dedicated to Hera the holy veil of her hair, when she entered into lawful wedlock.

### 134-145 ATTRIBUTED TO ANACREON

#### 134

HELICONIAS, she who holds the thyrsus, and Xanthippe next to her, and Glauce, are coming down the mountain on their way to the dance, and they are bringing for Dionysus ivy, grapes, and a fat goat.

#### 135

THIS horse of Phidolas from spacious Corinth is dedicated to Zeus in memory of the might of its legs.

#### 136

PRAXIDICE worked and Dyseris designed this garment. It testifies to the skill of both.

#### 137

APOLLO of the silver bow, grant willingly thy grace to Naucrates, the son of Aeschylus, receiving these his vows.

#### 138

CALLITELES set me here of old, but this<sup>2</sup> his descendants erected, to whom grant thy grace in return.

<sup>1</sup> The exact date of the combats referred to in 129, 131, 132 is unknown. Pyrrhus' victory (30) was after his Italian war.

<sup>2</sup> An unknown object.

# GREEK ANTHOLOGY

## 139.—ΤΟΥ ΑΥΤΟΥ

Πραξαγόρας τάδε δῶρα θεοῖς ἀνέθηκε, Λυκαῖον  
νῖος· ἐποίησεν δ' ἔργον Ἀναξαγόρας.

## 140.—ΤΟΥ ΑΥΤΟΥ

Παιδὶ φιλοστεφάνῳ Σεμέλας [μ'] ἀνέθηκε Μέλανθος  
μνῆμα χοροῦ νίκας, υἱὸς Ἀρημφίλου.

## 141.—ΤΟΥ ΑΥΤΟΥ

Ῥυσάμενα Πύθωνα δυσαχέος ἐκ πολέμοιο,  
ἄσπις Ἀθηναίης ἐν τεμένει κρέματαί.

## 142.—ΤΟΥ ΑΥΤΟΥ

Σὶν τε χάριν, Διόνυσε, καὶ ἀγλαὴν ἄστέϊ κόσμον  
Θεσσαλίας μ' ἀνέθηκ' ἀρχὸς Ἐχεκρατίδας

## 143.—ΤΟΥ ΑΥΤΟΥ

Εὐχεο Τιμώνακτι θεῶν κήρυκα γενέσθαι  
ἥπιον, ὃς μ' ἐρατοῖς ἀγλαίην προθύροις  
Ἑρμῃ τε κρείοντι καθέσσατο· τὸν δ' ἐθέλοντα  
ἄστων καὶ ξεινων γυμνασίῳ δέχομαι.

## 144.—ΤΟΥ ΑΥΤΟΥ

Στρούβου παῖ, τόδ' ἄγαλμα, Λεώκρατες, εὐτ' ἀνέθηκας  
Ἑρμῇ, καλλικόμοις οὐκ ἔλαθες Χάριτας,  
οὐδ' Ἀκαδημίαν πολυγαθέα, τῆς ἐν ἀγοστῇ  
σὴν εὐεργεσίην τῇ προσιόντι λέγω.

## THE DEDICATORY EPIGRAMS

139

PRAXAGORAS, son of Lycaeus, dedicated these gifts to the gods. Anaxagoras was the craftsman.

140

MELANTHUS, the son of Arciphalus, dedicated me to the wreath-loving son of Semele<sup>1</sup> in memory of his victory in the dance.

141

THE shield that saved Python from the dread battle din hangs in the precinct of Athene.

142

ECHECRATIDAS, the ruler of Thessaly, dedicated me in honour of Bacchus and as a splendid ornament for his city

143

### *On a Statue of Hermes*

PRAY that the herald of the gods may be kind to Timonax, who placed me here to adorn this lovely porch, and as a gift to Hermes the Lord. In my gymnasium I receive whosoever wishes it, be he citizen or stranger.

144

LEOCRATES, son of Stroeus, when thou didst dedicate this statue to Hermes, neither the beautiful-haired Graces were heedless of it, nor joyous Academe, in whose bosom I tell of thy beneficence to all who approach.

<sup>1</sup> i.e. Bacchus.

## GREEK ANTHOLOGY

### 145.—ΤΟΥ ΑΥΤΟΥ

Βαίρους τούσδε θεοῖς Σοφοκλῆς ἰδρύσατο πρῶτος,  
ὃς πλεῖστον Μούσης εἶλε κλέος τραγικῆς.

### 146.—ΚΑΛΔΙΜΑΧΟΥ

Καὶ πύλιν, Εἰλείθυια, Λυκαινίδος ἔλθῃ καλεύσης,  
εὖλοχος, ᾧδίνων ᾧδε συν εὐκολίῃ·  
ἦς τοδε νῦν μὲν, ἀνασσα κόρης ὑπερ· ἀντὶ δὲ παιδὸς  
ὑστερον εὐώδης ἄλλα τι νηὸς ἔχοι.

### 147.—ΤΟΥ ΑΥΤΟΥ

Τὸ χρέος ὡς ἀπέχεις, Ἀσκληπιέ, τὸ πρὸ γυναικὸς  
Δημαδίκης Ἀκέσων ὠφελεν εὐξάμενος,  
γυγνώσκεις· ἦν δ' ἄρα λάβῃ καὶ ἡμιν ἀπαιτῆς,  
φησι παρέξεσθαι μαρτυρίην ὁ πίναξ.

### 148.—ΤΟΥ ΑΥΤΟΥ

Τῷ με Κανωπίτῃ Καλλίστιον εἴκοσι μύξαις  
πλούσιον, ἃ Κριτίου, λύχνον ἔθηκε θεῷ,  
εὐξάμενα περὶ παιδὸς Ἀπελλίδος· ἐς δ' ἐμὰ φέγγη  
ἄθρησας φήσεις· "Ἐσπερε, πῶς ἔπεςας."

### 149.—ΤΟΥ ΑΥΤΟΥ

"Φησὶν δὲ με στήσας Εὐαίνετος (οὐ γὰρ ἔγωγε  
γυγνώσκω) νύκτες ἀντὶ με τῆς ἰδίης  
ἀγκείσθαι χάλκειον ἑλέκτορα Τυνδαρίδῃσι·  
Πιστεύω Φαίδρον παιδί Φιλοξενίδεω."

## THE DEDICATORY EPIGRAMS

145

SOPHOCLES, who won the highest glory of the tragic Muse, first dedicated these altars to the gods.

### 146.—CALLIMACHUS

ONCE more, Ilthya, come at Lycænis' call, easing thus the pangs of labour. Thus, my Queen, she bestows on thee for a girl, but may thy perfumed temple afterwards receive from her something else for a boy.

### 147.—BY THE SAME

THOU knowest, Asclepius, that thou hast been paid the debt that Akeson incurred to thee by the vow he made for his wife Demodice, but if thou dost forget and claim it again, this tablet declares that it will bear witness.

### 148.—BY THE SAME

KALLISTION, the wife of Critos, dedicated me, the lamp rich in twenty wicks, to the god of Canopus,<sup>1</sup> having made the vow for her daughter Apellia. When you see my lights you wilt cry, "Hesperus, how art thou fallen!"

### 149.—BY THE SAME

"EUAENETUS, who set me up, says (for I don't know) that I, the bronze cock, am dedicated to the Twin Brethren in thanks for his own victory." I believe the son of Phædrus son of Philoxenus.

<sup>1</sup> i.e. Serapis.



# GREEK ANTHOLOGY

## 150. -ΤΟΥ ΑΥΤΟΥ

Ἰναχίης ἔστηκεν ἐν Ἰσίδος ἡ Θάλλω παῖς  
Αἰσχυλῆς, Εἰρήνης μητρὸς ὑποσχεσίῃ.

## 151. --ΤΥΜΝΕΩ

Μίκκος ὁ Ἑλληναῖος Ἐνναλίου Βαρὺν αὐλὸν  
τονδ' ἐς Ἀθαναίας ἐκρέμασ' Ἰλιίδος,  
Τυρσηνὸν μελέδαμα, δι' οὐ ποκα πόλλ' ἐβόασεν  
ἄνῃρ εἰράνας σύμβολα καὶ πολέμου.

## 152.—ΑΓΙΔΟΣ

Καὶ στάλικας καὶ πτηνὰ λαγωβόλα σοὶ τίει Μεῖδων,  
Φοῖβε, σὺν ἱξευταῖς ἐκρέμασεν καλάμοις,  
ἔργων ἐξ ὀλίγων ὀλίγην δόσιν· ἦν δὲ τι μείζον  
δωρήσῃ, τίσει τῶνδε πολυπλάσια.

## 153.—ΑΝΤΤΗΣ

Βουχανδῆς ὁ λέβης· ὁ δὲ θεὸς Ἐριασπίδα υἱὸς  
Κλεύβοτος· ἃ πατρα δ' εὐρύχορος Τεγέα·  
τὰ θάνα δὲ τὸ δῶρον· Ἀριστοτέλης δ' ἐποίησεν  
Κλειτόριος, γενέτα ταῦτ' ἀλαχὼν ὄνομα.

## 154.—ΛΕΩΝΙΔΑ ΤΑΡΑΝΤΙΝΟΥ, οἱ δὲ ΓΑΙΤΟΤΑΙΚΟΙ

Ἀγρονόμῳ τάδε Πανὶ καὶ εὐαστήρι Λυαίῳ  
πρέσβυς καὶ Νύμφαις Ἀρκὰς ἔθηκε Βίτων  
Πανὶ μὲν ἀρτίτοκου χίμαρον συμπαίστορα ματρός,  
κισσοῦ δὲ Βρομίου κλῶνα πολυπλανέος·

## THE DEDICATORY EPIGRAMS

### 150.—BY THE SAME

**ÆSCHYLIS**, the daughter of **Thales**, according to the promise of her mother **Irene** stands in the temple of **Argive**<sup>1</sup> **Isis**.

### 151.—TYMNUS

**Miccus** of **Pellene** hung in the temple of **Ilian** **Athene** this deep-toned flute of **Ares**,<sup>2</sup> the **Tyrreman** instrument by which he formerly uttered many a loud message of peace or war

### 152.—AGIS

**Midon**, O **Phoebus**, dedicated to thee his stakes and winged hare-staves, together with his fowling canes—a small gift from small earnings, but if thou give him something greater he will repay thee with far richer gifts than these.

### 153.—ANYTE

The caudron would hold an ox; the dedicator is **Cleobotus**, the son of **Ernaspidas**, his city is spacious **Tegæa**. The gift is made to **Athene**; the artist is **Aristoteles** of **Cleitôr**, who bears the same name as his father

### 154.—LEONIDAS OF TARENTUM OR GAETULICUS

**Old Biton** of **Arcady** dedicated these things to rustic **Pan**, and **Bacchus** the reveler, and the **Nymphs**, to **Pan** a newly born kid, its mother's play-fellow, to **Bacchus** a branch of vagrant ivy,

<sup>1</sup> Because regarded as identical with **Io**.    <sup>2</sup> i.e. a trumpet.

Νύμφαις δὲ σκιερῆς εὐποίκιλον ἄνθος ὁπώρας,  
 φύλλα τε πεπταμένων αἱματόεντα ῥόδων  
 ἄνθ' ὧν εὐδρου, Νύμφαι, τόδε δῶμα γέροντος  
 αὔξετε, Πᾶν γλαγερόν, Βακχε πολυστάφυλον.

## 155.—ΘΕΟΔΩΡΙΔΑ

Ἄλικες αἶ τε κόμαι καὶ ὁ Κρωβύλος, ἥς ἀπὸ Φοίβῳ  
 πέξατο μολπαστᾶ κῶρης ὁ τετραετής  
 αἰχμητὰν δ' ἐπέθυσεν ἰλέκτορα, καὶ πλακόμεντα  
 παῖς Ἥγησιδίκου πῖονα τυροφόρον.  
 Ὡπολλον, θείης τὸν Κρωβύλον εἰς τέλος ἄνδρα,  
 οἶκον καὶ κτεάνων χεῖρας ὑπερβεν ἔχων.

## 156.—ΤΟΥ ΑΥΤΟΥ

Καλῶ σὺν τέττιγι Χαρίξεινος τρίχα τήνδε  
 κουρόσυνον κούραις θῆκ' Ἀμαρυνθιάσι  
 σὺν βοῦ χερνιφθέντα παῖς δ' ἴσον ἀστέρι λάμπει,  
 πωλικόν ὥς ἵππος χνοῦν ἀποσεισάμενος.

## 157.—ΤΟΥ ΑΥΤΟΥ

Ἄρτεμις, ἥ Γόργοιο φύλαξ κτεάνων τε καὶ ἀγροῦ,  
 τόξῳ μὲν κλῶπας βάλλε, σάου δὲ φίλους  
 καὶ σοι ἐπιρρεξει Γόργος χιμάροιο νομαίης  
 αἷμα καὶ ὠραίους ἄρνας ἐπὶ προθύροις.

## 158.—ΣΑΒΙΝΟΥ ΓΡΑΜΜΑΤΙΚΟΥ

Πανὶ Βίτων χίμαρον, Νύμφαις ῥόδα, θύρσα Λυαίφ,  
 τρισσὸν ὑπ' εὐπετάλοις δῶρον ἔθηκε φόβαις.

## THE DEDICATORY EPIGRAMS

to the Nymphs the varied bloom of shady Autumn and blood-red roses in full flower. In return for which, bless the old man's house with abundance—ye Nymphs, of water, Pan, of milk, and Bacchus, of grapes.

### 155.—THEODORIDAS

Of one age are the locks and Crobylus, the locks that the four-year old boy swore for Apollo the lyre-player, and therewith a fighting cock did Hegesidicus' son sacrifice, and a rich march-pane. Bring Crobylus up, O Phoebus, to perfect manhood, holding thy hands over his house and his possessions.

### 156.—By THE SAME

To the Amarynthian Nymphs did Charixenus dedicate this shorn hair along with a beautiful hair-pin shaped like a cicada, all purified by holy water, together with an ox. The boy shines like a star, like a foal that has cast its first coat of down.

### 157.—By THE SAME

ARTEMIS, guardian of Gorgus' possessions and his land, shoot the thieves with thy bow, and save thy friends. Then Gorgus at thy porch will sacrifice to thee the blood of a she-goat from his pastures and full-grown lambs.

### 158.—SABINUS GRAMMATICUS

*(An Exercise on the Theme of 154)*

A TRIPLE gift did Biton dedicate under the greenwood tree, to Pan a goat, roses to the Nymphs, and a

## GREEK ANTHOLOGY

δαίμονες ἀλλὰ δέχοισθε κεχαρμένοι, αὔξετε δ' αἰεὶ  
 Παν ἡγέλην, Νύμφαι πίδακα, Βάκχε γάμος.

### 159.—ΑΝΤΙΠΑΤΡΟΣ ΣΙΔΩΝΙΟΥ

Ἄ πάρος αἱματόεν πολέμοι μέλος ἐν δατ σάλπιγγι  
 καὶ γλυκὺν εἰράνας ἐκπροχέουσα νόμον,  
 ἄγκειμαι, Φερενικε, τὸν Ἰριτωνίδι κούρα  
 δῶρον, ἐριβρυχων παυσαμένα κελύδων.

### 160.—ΤΟΥ ΑΥΤΟΥ

Κερκίδα τὰν ὀρθρινά, χελιδονίδων ἅμα φωνᾷ,  
 μελπομένην, ἰστών Παλλίδος ἄλκυνόνα,  
 τὸν τε κερηβαρέοντα πολυρροΐβδητον ἄτρακτον,  
 κλωστήρα στρεπτᾶς εὐδραμον ἱρπεδόνας,  
 καὶ πῆνας, καὶ τόνδε φιληλακατον καλαθίσκον, δ  
 στάμονος ἀσκητοῦ καὶ τολύπας φύλακα,  
 παῖς ἀγαθοῦ Τελέσιλλα Διοκλῆος ἢ φιλοεργὸς  
 εἰροκόμων Κούρα θήκατο δεσπότηδι.

### 161.—ΚΡΙΝΑΓΟΡΟΥ

Ἐσπερίου Μάρκελλος ἀνερχόμενος πολέμοιο  
 σκυλοφόρος κραναῆς τέλσα πυρ' Ἰταλῆς,  
 ξανθὴν πρῶτον ἐκείρε γενειάδα βούλετο πατρὶς  
 οὕτως, καὶ πέμψαι παῖδα καὶ ἄνδρα λαβεῖν.

<sup>1</sup> i. e. Athens.

<sup>2</sup> cp No. 247 etc. The singing of the *kerks* is often mentioned. The *kerks* is the comb with which the threads of the wool are driven home in the upright loom. Its

## THE DEDICATORY EPIGRAMS

thyrsus to Bacchus. Receive with joy his gifts, ye gods, and increase, Pan, his flock, ye Nymphs his fountain, and Bacchus his cellar

### 159.—ANTIPATER OF SIDON

I, THE trumpet that once poured forth the bloody notes of war in the battle, and the sweet tune of peace, nang here, Pherenicus, thy gift to the Tritonian maid,<sup>1</sup> resting from my clamorous music.

### 160.—BY THE SAME

INDUSTRIOUS Telesilla, the daughter of good Diocles, dedicates to the Maiden who presides over workers in wool her weaving-comb,<sup>2</sup> the halcyon of Pallas' loom, that sings in the morning with the swallows, her twirling spindle nodding with the weight, the agile spinner of the twisted thread, her thread and this work-basket that loves the distaff, the guardian of her well-wrought clews and bails of wool.

### 161 —CRINAGORAS

MANCELLUS,<sup>3</sup> returning from the western war, laden with spoil, to the boundaries of rocky Italy, first shaved his yellow beard. Such was his country's wish, to send him forth a boy and receive him back a man.

singing as the rhythmical tapping of it against the loom by the worker

<sup>3</sup> The nephew of Augustus familiar to us from Vergil's lines (*Æn.* vi. 863 seq.).

# GREEK ANTHOLOGY

## 162.—ΜΕΛΕΑΓΡΟΣ

Ἄνθεμά σοι Μελέαγρος ἔδν συμπαίστορα λύχνοι,  
Κύπρι φίλῃ, μύστην σῶν θέτο παννυχίδων.

## 163.—ΤΟΥ ΑΥΤΟΥ

Τίς τίδε μοι θνητῶν τὰ περὶ θριγκοῖσιν ἀνῆψε  
σκῦλα, παναισχίστην τέρψιν Ἐνυαλίου,  
οὔτε γὰρ αἰγανέαι περιαγέει, οὔτε τι πηληγῆ  
ἄλλοφος, οὔτε φόνῳ χραυθὲν ἄρηρε σίκκος·  
ἀλλ' αὐτῶς γανόωντα καὶ ἄστυφέλικτα σιδυρῶ, 6  
οἷα περ οὐκ ἐνοπᾶς, ἀλλὰ χερῶν ἕναρ·  
οἷς θάλαμον κοσμεῖτε γαμήλιον· ὅπλα δὲ λύθρῳ  
λειβόμενα βροτῶν σηκὸς Ἄρης ἔχοι

## 164.—ΔΟΤΚΙΑΝΟΣ

Γλαῦκῳ καὶ Νηρῇ καὶ Ἰνώῳ Μελικέρτῃ,  
καὶ Βυθίῳ Κρονίδῃ, καὶ Σαμόθραξι θεοῖς,  
σωθεῖς ἐκ πελάγους Λουκίλλιος ὧδε πέκαρμαι  
τὰς τριχὰς ἐκ κεφαλῆς· ἄλλο γὰρ οὐδὲν ἔχω.

## 165.—ΦΑΛΑΙΚΟΣ

Στραπτὸν Βασσαρικοῦ ῥόμβον θιάσοιο μῦνπα,  
καὶ σκῦλος ἀμφιδору στικτὸν ἀχαιῖννω,  
καὶ κοριβαντείων ἰαχήματα χάλκεα ῥόπτρων,  
καὶ θύρσου χλοερὸν κωνοφόρου κάμακα,  
καὶ κούφοιο βαρὺν τυπάνου βρόμον, ἧδὲ φορηθὲν 5  
πολλάκι μιτροδέτου λίκνον ὑπερθε κόμης,  
Εὐάνθη Βάκχῳ, τὴν ἔντρομον ἀνίκα θύρσοις  
ἄτρομον εἰς προπόσεις χεῖρα μετημφίασεν.

## THE DEDICATORY EPIGRAMS

### 162.—MELEAGER

MELEAGER dedicates to thee, dear Cypris, the lamp  
his play-fellow, that is initiated into the secrets of  
thy night festival.

### 163.—BY THE SAME

WHAT mortal hung here on the wall these spoils  
in which it were disgraceful for Ares to take  
delight? Here are set no jagged spears, no plume-  
less helmet, no shield stained with blood, but all  
are so polished, so undented by the steel, as they  
were spoils of the dance and not of the battle. With  
these adorn a bridal chamber, but let the precinct  
of Ares contain arms dripping with the blood of  
men.

### 164.—LUCIAN

To Glaucus, Nereus, and Melicertes, Ino's son,  
to the Lord of the Depths, the son of Cronos,  
and to the Samothracian gods, do I, Lucillus, saved  
from the deep, offer these rocks clapped from my  
head, for I have nothing else.

### 165.—PHALAECUS

EVANTHE, when she transferred her hand from  
the unsteady service of the thyrsus to the steady  
service of the wine-cup, dedicated to Bacchus her  
whirling tambourine that stirs the rout of the  
Bacchantes to fury, this dappled spoil of a flayed  
fawn, her clashing brass corybantic cymbals, her  
green thyrsus surmounted by a pine-cone, her light,  
but deeply-booming drum, and the winnowing-basket  
she often carried raised above her anodded hair



# GREEK ANTHOLOGY

## 166.—ΛΟΤΚΙΑΛΙΟΤ

Εἰκόνα τῆς κῆλης Διοτύσιος ὧδ' ἀνεθήκεν.  
 εὐθείη ἐκ ναυτῶν τεσσαρικοῦτα μονοκ  
 τοῖς μηροῖς αὐτῇ γὰρ ὑπερδῆσας ἐκολύμβη.  
 ἔστ' οὖν καὶ κῆλης ἐν τισὶν εὐτυχίη.

## 167.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Σοὶ μάκαρ αἰγίαντα παρὰ πτόν ἐς περιωπῶν  
 του τριγών, ὃ δισσᾷς κῆτα θι, ροσυνάε-  
 σοι γὰρ καστοριδῶν ὕλας καὶ τριστομος αἰχμῇ  
 εἶαδε, καὶ ταχυνῆς ἔργα λαγωσφαγίης,  
 δικτυα τ' ἐν ροθίοις ἀπλουμένα, καὶ καλαμευτᾶς  
 καμνῶν, καὶ μογερῶν πείσμα σαγήνηβολῶν—  
 ἀνθ' ὧς δὲ Κλεονικος, ἐπεὶ καὶ ποντίον ἄγρας  
 ἔρνε, καὶ πτόκας πολλακίς ἐξεσοβαί

## 168.—ΠΑΤΛΟΤ ΣΙΑΕΝΤΙΑΡΙΟΤ

Βοτρυῶν ἡκαμαντα φυτῶν λωβήτορα κάπρον,  
 τὸν θρασὺν ὑψικομῶν ἐναστῆν δονακῶν,  
 πολλακίς ἐφερυσσάντα θοῶν ἡκμαῖσιν ὀδόντων  
 δυνόρεα, καὶ νομίονε τρεψαμένον σκυλακας,  
 ἀντήσας ποταμοῖο πύλας, πεφρικτοῖα χαιτας,  
 ἄρτι καὶ ἐξ ὕλας παγχυ λιπόντα βάθος,  
 χαλεπῷ Ξεινοφίλος κατεπληρατο, καὶ παρὰ φηγῷ  
 θηρος ἀθωπευτοῦ Πανὶ καθήψε δαρας.

## 169.—ΑΔΗΛΟΝ

Κωμανλος τὸν ἐχῖνον ἰδὼν ἐπὶ νῦτα φέροντα  
 βῆγει, ἀπέκτεινεν τῷδ' ἐπὶ θειλοπαῖδ' ὄφ  
 αἰνῆσαι δ' ἀνεθήκε φιλακρήτη Διονυσφ  
 τὸν τὰ Διονυσου δῶρα λαιζόμετον.

## THE DEDICATORY EPIGRAMS

### 166.—LUCILIUS

DIONYSIUS, the only one saved out of forty sailors, dedicated here the image of his hydrocele, tying which close to his thighs he swam to shore. So even a hydrocele brings luck on some occasions.

### 167 —AGATHIAS SCHOLASTICUS

THINE, goat-legged god, for thy watch-tower by the sea, is the goat, thou who presidest over both kinds of sport. For to thee are dear both the cry of the Læonian hounds, the three-edged spear and the work of slaying the swift hare, and eke the nets spread on the waves and the toiling angler and the cable of the labouring seine-fishers. He who dedicated it was Cleonæus since he both engaged in sea-fishing and often started hares from their forms.

### 168 —PALLUS SILENTIARIUS

THU bear, the untiring spoiler of the vines, bold denizen of the reeds that toss their lofty heads the brute that often tore up trees with its sharp tusks and put to flight the sheep-dogs, Xenopholus slew with the steel encountering it near the river, its hair bristling, just fresh from its lair in the deep wood, and to Pan on the beech-tree he hung the hide of the grim beast.

### 169.—ANONYMOUS

COMAULUS, seeing the porcupine carrying grapes on its spines, slew it in this vineyard, and having dried it, he dedicated to Dionysus, who loves untempered wine, the spoiler of Dionysus gift.

## 170.—ΘΥΓΙΑΛΟΤ

Αἰ πτελέαι τῷ Πανί, καὶ αἰ τανυμήκεες αὔται  
 ἰτέαι, ἧ θ' ἱερὰ κύμφιλαφῆς πλάτανος,  
 χαῖ λιβύδες, καὶ ταῦτα βοτηρικὰ Πανὶ κύπελλα  
 ἄγκειται, δέψῃς φαρμακ' ἁλεξίκακα.

## 171.—ΑΔΗΛΟΝ

Αὐτῷ σοὶ πρὸς Ὀλυμπον ἐμακύναντο κολοσσὸν  
 τόνδε Ῥόδου ναεταὶ Δωρίδος, Ἀέλιε,  
 χάλκεον ἀνίκᾳ κύμα κατευνάσαντες Ἴνυνοῦς  
 ἔσταψαν πάτραι δυσμενέων ἐνύροις  
 οὐ γὰρ ὑπὲρ πελάγους μόνον τεκυθεσαν, ἀλλὰ  
 καὶ ἐν γῇ,  
 ἄβρὸν ἀδουλώτου φέγγος ἐλευθερίας·  
 τοῖς γὰρ ἄφ' Ἡρακλήος ἰεξεθελίσι γενέθλας  
 πάτριος ἐν πόντῳ κῆν χθονὶ κοιρανία.

## 172.—ΑΔΗΛΟΝ

Πορφυρὶς ἡ Κνιδίη τὰ στέμματα, καὶ τὸ δέθιρσον  
 τοῦτο τὸ λογχωτὸν, καὶ τὸ περισφύριον,  
 οἷς ἀνέδην βάκχευεν, ὅτ' ἐς Διόνυσον ἔφοιτα  
 κισσωτὴν στέρνοισι νεβρίδ' ἀναπτομένη,  
 αὐτῷ σοί, Διόνυσε, πρὸ παστᾶδος ἤωρησε  
 ταῦτα τὰ <καὶ> κάλλους κοσμία καὶ μανίης.

## 173.—ΡΙΑΝΟΤ

Ἀχρυλλὶς ἡ Φρυγίη θαλαμηπόλος, ἡ περὶ πεύκας  
 πολλάκι τὰς ἱερὰς χευαμένη πλοκάμους,  
 γαλλὰϊν Κυβέλης ὀλολύγματι πολλάκι δοῦσα  
 τὸν βαρὺν εἰς ἀκοὰς ἤχον ἀπὸ στομάτων,

## THE DEDICATORY EPIGRAMS

### 170.—THYILLUS

THE elms, and these lofty willows, and the holy  
spreading plane, and the springs, and these shepherds'  
cups that cure foul thirst, are dedicate to Pan.

### 171.—ANONYMOUS

To thy very self, O Sun, did the people of  
Dorian Rhodes raise high to heaven this colossus,<sup>1</sup>  
then, when having laid to rest the brazen wave of  
war, they crowned their country with the spoils of  
their foes. Not only over the sea, but on the land,  
too, did they establish the lovely light of unfettered  
freedom. For to those who spring from the race of  
Hercules dominion is a heritage both on land and  
sea

### 172.—ANONYMOUS

CNIDIAN PORPHYRIA suspends before thy chamber,  
Dionysus, these garlands of her beauty and her mad-  
ness, her crowns, and this double thyrsus-spear, and  
her anklet, with all of which she raved her fill when-  
ever she betook her to Dionysus, her ivy-decked  
sawn-skirt knotted on her bosom.

### 173.—RHIANUS

ACHAÏA, Rhea's Phrygian lady-in-waiting, who  
often under the pines loosed her consecrated hair,  
who often uttered from her lips the sharp cry,  
painful to hear, that Cybele's votaries use, dedi-

<sup>1</sup> It was erected in the time of Demetrius Poliorcetes,  
about 300 B.C.

τάσδε θεῇ χαίτας περὶ δικλίδι θῆκεν ὀρείᾳ,  
θερμον ἔπει λυσσης ὦδ' ἀνέπαινε πόδα.

5

## 174.—ΑΝΤΙΠΙΑΤΡΟΣ

Παλλίδι ταί τρισσαὶ θέσαν ἄλικες, ἴσον ἀράχνη  
τεύξαι λεπταλέον σταμον' ἐπιστιμμεναι,  
Δημῷ μὲν ταλαρίσκον ἐπλοκον, Ἄρσινύᾳ δὲ  
φργάτιν εὐκλωστον νήματον ἤλακίταν  
περκίδα δ' εὐποιηταν, ᾗδονα τὰν ἐν ἐρίθοις,  
Βακχυλῆς, εὐκρέκτους ᾗ διακρινε μίτους  
ζῶειν γὰρ δίχα παντός ἀνείδεος ἤθελ' ἐκίστα,  
ξεῖνε, τον ἐκ χειρῶν ἀρνημένα βίοντον.

5

## 175.—ΜΑΚΗΔΟΝΙΟΣ ΤΡΙΑΤΟΣ

Τὸν κύνα, τὸν πίσης κρατερῆς ἐπιβμονα θήρης,  
ἔξεσε μὲν Λευκῶν, ἀνθετο δ' Ἀλκιμένης.  
Ἀλκιμένης δ' οὐχ εὔρε τι μέμφεται· ὥς δ' ἰδ' ὁμοίην  
εἰκόνα πανταίῳ σχήματι φαινομένην,  
κλοιὸν ἔχων πέλας ἦλθε, λέγων Λευκῶνι κελεύειν  
τῇ κυνὶ καὶ βαινεῖν· πείθε γὰρ ὥς ὑλίων.

5

## 176.—ΤΟΥ ΑΥΤΟΥ

Τὸν κύνα, τὰν πήραν τε καὶ ἀγκυλόδοντα σίγυνον,  
Πανὶ τε καὶ Νύμφαις ἀντίθεμαι Δρυασιν  
τὸν κύνα δὲ ζῶοντα πάλιν ποτὶ ταῦλιον ἄξω,  
ξηρὰς εἰς ἀκόλους ξυνον ἔχειν ἑταρον.

## 177.—ΑΔΗΛΟΝ

Δάφνις ὁ λευκόχρους, ὁ καλῇ σύριγγι μελίσδων  
βουκολικοὺς ὕμνους, ἀνθετο Πανὶ τάδε

## THE DEDICATORY EPIGRAMS

eated her hair here at the door of the mountain goddess, where she rested her burning feet from the mad race.

### 174.—ANTIPATER

THE three girls all of an age, as clever as the spider at weaving delicate webs, dedicated here to Pallas, Dema her well-plaited basket, Arsinoë her spindle that produces the fine thread, and Bacchylis her well-wrought comb, the weaver's nightingale, with the skilful stroke of which she deftly parted the threads. For each of them, stranger, willed to live without reproach, gaining her living by her hands.

### 175.—MACEDONIUS THE CONSUL

THIS dog, trained in every kind of hunting, was carved by Leucon, and dedicated by Alcimenes. Alcimenes had no fault to find, but when he saw the statue resembling the dog in every feature he came up to it with a collar, bidding Leucon order the dog to walk, for as it looked to be barking, it persuaded him it could walk too.

### 176.—BY THE SAME

I dedicate to Pan and the Dryads this dog, this bag, and this barbed hunting-spear, but I will take the dog back alive to my stable to have a companion to share my dry crusts.

### 177.—ANONYMOUS

WHITE-SKINNED Daphnis, who plays on his pretty pipe rustic airs, dedicated to Pan his pierced reed-

## GREEK ANTHOLOGY

τοὺς τρητοὺς δονακας, τὸ λαγωβόλον, ὄξυν ἄκοντα,  
μεβρίδα, τὰν πηραν, ἃ ποτ' ἐμαλοφύρει.

[J. W. Mackail, in *Lore in Idylls*, p. 174]

### 178.—ΗΥΪΣΙΠΠΙΟΥ

Δέξαι μ', Ἠριάκλει, Ἀρχεστρίτου ἱερὸν ὄπλον,  
ὄφρα, ποτι ξυστὰν παστίδα κεκλιμένα,  
γηραλέα τελέθοιμι, χορῶν αἰούσα καὶ ὕμνων  
ἄρκείτω στυγερὰ δῆρις Ἰνυαλίου.

### 179.—ΑΡΧΙΟΥ

Ἀγρηύλω τάδε Πανὶ βιαρκέος ἄλλος ἀπ' ἄλλης  
αὐθαιμοὶ τρισσοὶ δῶρα λινωσταςίης,  
Πιγρης μὲν δειραχθὲς εὐβροχον ἄμμα πετανῶν,  
Δᾶμις δ' ὕλωνομων δικτυα τετραπόδων,  
ἄρκυν δ' εἰναλίων Κλείτωρ πόρεν· οἷς σὺ δι' αἶθρας ε  
καὶ πελάγευς καὶ γᾶς εὐστοχα πέμπε λίνα.

### 180.—ΤΟΥ ΑΥΤΟΥ

Ταῦτά σοι ἐκ τ' ὀρέων, ἐκ τ' αἰθέρος, ἐκ τε θαλάσσης  
τρεῖς γνωτοὶ τέχνης σύμβολα, Πάν, ἔθεσαν·  
ταῦτα μὲν εἰναλίων Κλείτωρ λίνα, κείνα δὲ Πιγρης  
οἰωνῶν, Δᾶμις τὰ τρίτα τετραπόδων·  
οἷς ἄμα χερσαίοισιν, ἄμ' ἠεριαίοισιν ἐν ἄγραις, 6  
'Αγρεῦ, ἄμ' ἐν πλωταῖς, ὥς πρὶν, ἀρωγὸς ἴθι.

### 181.—ΤΟΥ ΑΥΤΟΥ

Τρίκλυνες, οὐρεσίοικε, κασόνγητοι τάδε τέχνας  
ἄλλος ἀπ' ἀλλοίας σοὶ λίνα, Πάν, ἔθεσαν,

## THE DEDICATORY EPIGRAMS

pipe, his hare-club, his sharp spear, his fawnskin and the leather bag in which he used to carry apples.

### 178.—HEGESIPPUS

Accept me, Heracles, the consecrated shield of Aschestratus, so that, resting against thy polished porca I may grow old listening to song and dance Enough of the hateful battle

### 179.—ARCHIAS

(179-187 are another set of tiresome variations on the theme of 11-16)

To rustic Pan three brothers dedicate these gifts each from a different kind of netting that provides sustenance—Pigres the fowling noose that catches by the neck, Damiis his nets for the beasts of the forest, and Cleitor his for those of the sea. Send success to their nets by air, sea and land.

### 180.—BY THE SAME

THE three brothers dedicate to thee, Pan, from mountain air and sea these tokens of their craft, Cleitor his net for fishes, Pigres his for birds, and Damiis his for beasts. Help them as before, thou hunter god, in the chase by land, air, and sea.

### 181.—BY THE SAME

PAN, who dwellest in the mountains, the three brothers dedicated to thee these three nets, each



## GREEK ANTHOLOGY

καὶ τὰ μὲν ὀρνίθων Πύργης, τὰ δὲ δίκτυα θηρῶν  
 Δᾶμις, ο δὲ Κλείτωρ εἰναλιων ἔπορευ  
 τῶν ο μὲν ἐν ξυλόχοισιν, ὁ δ' ἠεριησιν ἐν ἄγραις 5  
 αἰέν, ὁ δ' ἐν πελάγει εὐσταχον ἄρκυν ἔχρη.

### 142.—ΑΛΕΞΑΝΔΡΟΣ ΜΑΓΝΗΤΟΣ

Πύργης ὀρν.θων ἄπο δίκτυα, Δᾶμις ὀρείων,  
 Κλείτωρ δ' ἐκ βυθίων, σοὶ τάδε, Πάν, ἔθεσαν,  
 ξυγὸν ἀδελφείοι θήρης γέρας, ἄλλος ἀπ' ἄλλης,  
 ἴδρι τὰ καὶ γαίης, ἴδρι τὰ καὶ πελάγευς·  
 ἀνθ' ὧν τῷ μὲν ἄλός, τῷ δ' ἠέρος, ᾧ δ' ἀπὸ δρυμῶν ■  
 πέμπε κρύτος ταύτη, δαῖμον, ἐπ' εὐσεβίῃ.

### 143.—ΖΩΣΙΜΟΣ ΘΑΣΙΟΣ

Σοὶ τάδε, Πάν, θηρευτὰι ἀνηρτίσαντο σύναιμοι  
 δίκτυα, τριχθαδης δῶρα κυναγεσίης·  
 Πύργης μὲν πτανῶν, Κλείτωρ ἄλυσ, ὃς δ' ἀπο χέρσου,  
 Δᾶμις, τετραπυδων ἰγκύλος ἰχθυεσίης.  
 ἀλλὰ σὺ κῆν δρυμοῖσι, καὶ εἰν ἡλί, καὶ διὰ μέσσης 5  
 ἠέρος εὐαγρον τοῖσδε δίδου κάματος

### 144.—ΤΟΥ ΑΥΤΟΥ

Τρισσὰ τάδε τρισσοὶ θηραγρέται, ἄλλος ἀπ' ἄλλης  
 τέχνης, πρὸς νηῷ Πανος ἔθεντο λίνα·  
 Πύργης μὲν πτανοῖσιν ἐφέλκ βόλου, ἐν δ' αἰλίοισιν  
 Κλείτωρ, ἐν θηρσιν Δᾶμις ἐρημονόμοις.  
 τοῦνεκα, Πάν, τὸν μὲν γε δι' αἰθέρος, ὃν δ' ἀπὸ  
 λυγμης, 5  
 τὸν δὲ δι' αἰγιαλῶν θές πολυαγρότερον.

## THE DEDICATORY EPIGRAMS

from a different craft. Pigres gave his fowling nets, Damis his nets for beasts, and Cleitor his for fishes. Let the nets of the one be always lucky in the wood, those of the second in the air, and those of the third in the sea.

### 182.—ALEXANDER OF MAGNESIA

PIGRES dedicated to thee, Pan, his nets for birds, Damis his for mountain beasts, and Cleitor his for those of the deep—a common gift from the brothers for their luck in the various kinds of chase to take who art skilled in the things of sea and land alike. In return for which, and recognising their piety, give one dominion in the sea, the other in the air, the third in the woods.

### 183.—ZOSIMUS OF THASOS

THE hunter brothers suspended these nets to thee, Pan, gifts from three sorts of chase, Pigres from fowls, Cleitor from the sea, and Damis, the crafty tracker, from the land. But do thou reward their toil with success in wood, sea, and air.

### 184.—BY THE SAME

THE three huntmen, each from a different craft, dedicated these nets in Pan's temple; Pigres who set his nets for birds, Cleitor who set his for sea-fishes, and Damis who set his for the beasts of the waste. Therefore, Pan, make them more successful, the one in the air, the other in the thicket, and the third on the beach.

## 185.—ΤΟΥ ΑΥΤΟΥ

Βριθὸ μὲν ἀγραύλων τόδε δίκτυον ἀνθετο θηρῶν  
 Δῶμις, καὶ Πύργης πτηνολέτιν νεφέλην,  
 ἀπλότατον δ' ἄλι τοῦτο μιταρραφεὶ ἀμφίβληστρον  
 Κλείτωρ, εὐθιγρῶ Πανὶ προσευξέμεναι.  
 τοῦνεκα, Πίῳ, κρατερῶ πόρε Δάμωδι ληΐδα θηρῶν, 5  
 Πύργη δ' οἰωνῶν, Κλείτορι δ' εἰναλίων.

## 186 —ΙΟΤΑΙΟΥ ΔΙΟΚΑΚΟΥΣ

Δίκτυα σοὶ τάδε, Παν, ἐνεθηκαμεν οἶκος ἀδελφῶν  
 οἱ τρεῖς, ἐξ ορέων ἡέρος, ἐκ πελάγευς.  
 δικτυβόλαι τούτῳ δε παρ' ἡϊόνων κρακίλαισιν  
 θηροβόλαι τούτῳ δ' ἄγκεσι θηροτόκοις  
 τὸν τρίτον ἐν πτηνοῖσιν ἐπίβλεπε· τῆς γὰρ ὑπάν- 5  
 των,  
 δαῖμον, ἔχεις ἡμέων δῶρα λινοστασίας.

## 187.—ΑΛΦΕΙΟΥ ΜΙΤΤΑΗΝΑΙΟΥ

Πανὶ κασυγνήτων ἱερῇ τριάδι, ἄλλος ἀπ' ἄλλης,  
 ἀνθετ' ἀπ' οἰκείης συμβολῶν ἐργασίης,  
 Πύργης ὀρνιθῶν, ἁλίων ἀπομοίρια Κλείτωρ,  
 ἔμπαλιν ἰθυτόμων Δῶμις ἀπὸ σταλίκων.  
 ἀνθ' ὧν εὐαγρήν τῷ μιν χθονος, ᾧ δὲ διδοίης 5  
 ἐξ ἁλός, ᾧ δὲ νέμοις ἡέρος ὠφελίην.

## 188.—ΛΕΩΝΙΔΑ ΤΑΡΑΝΤΙΝΟΥ

Ὁ Κρῆς Θηρίμαχος τὰ λαγωβόλα Πανὶ Λυκαίῳ  
 ταῦτα πρὸς Ἀρκαδικοῖς ἐκρέμασε σκοπέλοις.  
 ἀλλὰ σὺ Θηριμάχῳ δωρῶν χάριν, ἀγρότα δαῖμον,  
 χεῖρα κατιθύνοις τοξοτῆν ἐν πολέμῳ,

## THE DEDICATORY EPIGRAMS

### 185.—BY THE SAME

THIS heavy net for forest beasts did Damis dedicate, Pigres his light net that brings death to birds, and Cleitor his snare sweep-net woven of thread for the sea, praying all three to Pan the hunter's god. Therefore, Pan grant to strong Damis good booty of beasts, to Pigres of fowls, and to Cleitor of fishes.

### 186.—JULIUS DIOCLES

WE three brothers of one house have dedicated three nets to thee, Pan, from mountain, air, and sea. Cast his nets for this one by the shingly beach, strike the game for this one in the woods, the home of wild beasts, and look with favour on the third among the birds, for thou hast gifts, kind god, from all our netting

### 187.—ALPHEIUS OF MYTILENE

THE holy triad of brothers dedicate to Pan each a token of his own craft; Pigres a portion from his birds, Cleitor from his fish, and Damis from his straight-cut stakes. In return for which grant to the one success by land, to the second by sea, and let the third win profit from the air

### 188.—LEONIDAS OF TARENTUM

THEMIMACHUS the Cretan suspended these his harp-staves to Lycean Pan on the Arcadian cliff. But do thou, country god, in return for his gift, direct aright the archer's hand in battle, and in the

ἐν τε συναγκείαισι παρίστασο δεξιτερῇ οἱ.  
πρῶτα δίδους ἄγρης. πρῶτα καὶ ἀντιπάλων.

## 189 — ΜΟΙΡΟΤΣ ΒΥΖΑΝΤΙΑΣ

Νύμφαι Ἀνιγριίδες, ποταμοῦ κόραι, αἱ τιδὲ βένθη  
ἡμῶσιν αἰ ρόδοις στείβετε ποσσὶν περ,  
χαιρετε καὶ σωζογτε Κλεωνυμον, ὃς τιδὲ καλὰ  
εἰσαθ' ὑπαὶ πικρῶν ἤμμι, θεαί, ξυανα.

## 190 — ΓΑΙΤΟΥΤΑΙΚΟΤ

Λάττο, τιμησσε Κυθηραίε, ἑμναπόλοιο  
λιτα τυδ' ἐκ λιτοῦ δῶρα Λεωνιδεῶν  
πενταδα τὴν σταφυλῆν εὐρωγέα, καὶ μελιηδες  
πρωιον εὐφύλλων σῦκον ἡπ' ἀκρεμονων,  
καὶ ταυτην ἀπέτηλον αὐληηττειραν ελαιην,  
καὶ ψαιστων ὀλιγον δρυγμα πενιχραλέων,  
καὶ σταγόνα σπονδῆτιν, αὐ θυέσσιν σπηδον,  
την κυλικος βαιῶ πυθμενι κενθομενη  
εἰ δ', ὥς ἐν βαρυγυιον ἡπωσαο νουσον, ἐλισσεις  
καὶ πενήν, δωσα πιαλεον χιμαρον.

## 191 — ΚΟΡΝΗΔΙΟΤ ΛΟΓΓΟΤ

Ἐκ πενήης, ὥς οἶσθ' ἀπραιφνέος ἀλλὰ δικαίης,  
Κυπρις, ταῦτα δέχου δῶρα Λεωνιδεῶν  
πορφυρεην ταυτην ἐπιφίλλιδα, την θ' ἀλίπαστον  
δρυκεπα, καὶ ψαιστων την νομιμην θυσίην,  
σπονδην θ', ἣν ἀσάλευτον ἀφίλισα, καὶ τὰ μελιχρὰ  
σῦκα. σὺ δ', ὥς νουσον, ῥυεο καὶ πενήης  
καὶ τότε βουθυτεοντά μ' ἐσόψεται. ἀλλὰ σύ, δαῖμον,  
σπειδοις ἀντιλαβεῖν τὴν ἀπ' ἐμεῦ χάριτα.

## THE DEDICATORY EPIGRAMS

forest dells stand beside him on his right hand, giving him supremacy in the chase and supremacy over his foes.

### 189.—MOERO OF BYZANTIUM

YE *Angriani* nymphs, daughters of the stream, ambrosial brings that ever tread these depths with your rosy feet, all hail, and cure *Cleonymus*, who set up for you under the pines these fair images.

### 190.—GANTULICUS<sup>1</sup>

TAKE, honoured *Cythera*, these poor gifts from poor *Leonidas* the poet, a bunch of five fine grapes, an early fig, sweet as honey, from the leafy branches, this leafless olive that swam in brine, a little handful of frugal barley-cake, and the libation that ever accompanies sacrifice, a wee drop of wine, lurking in the bottom of the tiny cup. But if, as thou hast driven away the disease that weighed sore on me, so thou dost drive away my poverty, I will give thee a fat goat.

### 191.—CORNELIUS LONGUS

RECEIVE, *Cypria*, these gifts of *Leonidas* out of a poverty which is, as thou knowest, untempered but honest, these purple gleanings from the vine, this pickled olive, the prescribed sacrifice of barley-cake, a libation of wine which I strained off without shaking the vessel, and the sweet figs. Save me from want, as thou hast saved me from sickness, and then thou shalt see me sacrificing cattle. But hasten, goddess, to earn and receive my thanks.

<sup>1</sup> This and the following are in imitation of *Leonidas*' own poem, No. 900

## 192.—APXIOY

Ταῦτα σαγηναίοιο λίνου δηναιὰ Πριήπφ  
 λείψανα καὶ κύρτους Φιντίλος ἐκρέμασσε,  
 καὶ γαμψὺν χαίτησιν ἐφ' ἵππειῃσι πεδηθεὶν  
 ἄγκιστρον, κρυφίην εἰναλίοισι πίνγην,  
 καὶ δόνακα τριτανυστον, ἡβύπτιστόν τε καὶ ὕδαιρ δ  
 φελλίν, αἰεὶ κρυφίων σῆμα λαχόντα βύλων.  
 οὐ γὰρ ὅτι στείβει ποσὶ χοιραδας, οὐδ' ἐπιαυσι  
 ἡϊόσων, μογερὴ γῆραϊ τειρομανος.

## 193.—ΦΛΑΚΚΟΥ

Πρίηπ' αἰγιαλίτα, φυκόγειτον,  
 Δαμοίτας Ἀλκίους, ὁ βυσσομέτρης,  
 τὸ πέτρης Ἀλκίπληγος ἐκμαγαίον,  
 ἡ βδέλλα σπιλαδων, ὁ παντοθηρὴς,  
 σοὶ τὰ δίκτυα τὰμφίβληστρα ταῦτα, δ  
 δαῖμον, εἷσατο, τοῖς ἔθαλπε γῆρας.

## 194.—ΑΔΕΣΠΟΤΟΝ

εἰς σάλπιγγα

Σῶζε, θεὰ Τριτοῖ, τὰ ταθέντα [τε] τὸν τ' ἀναθέντα.

## 195.—APXIOY

Τρωιδι Παλλαναῖος ἀνῆρέρτησεν Ἀθήνα  
 αὐλὸν ἐριβρεμέταν Μίλκος Ἐνυαλίου,  
 ᾧ ποτε καὶ θινέλῃσι καὶ ἐν πολέμοισιν ἐμελψεν  
 πρόσθε, τὸ μὲν στοναχᾶς σῆμα, τὸ δ' εὐνομίας.

## THE DEDICATORY EPIGRAMS

### 192.—ARCHIAS

PHINTYLUS suspended to Priapus these old remains of his seine, his weels, the crooked hook attached to a horse-hair line, hidden trap for fishes, his very long cane-rod, his float that sinks not in the water, ever serving as the indicator of his hidden casts, for no longer does he walk on the rocks or sleep on the beach, now he is worn by troublesome old age.

### 193.—FLACCUS

PRIAPUS of the beach, neighbour of the seaweed, Damocles the fisherman, the fatnower of the deep, the very image of a sea-worn crag, the leech of the rocks, the sea-hunter, dedicates to thee this sweep-net, with which he comforted his old age.

### 194.—ANONYMOUS

*On a Trumpet.*

PRESERVE, Tritonian goddess, the offerings and the offerer.

### 195.—ARCHIAS

To Athene of Troy Miceus of Pallene suspended the deep-toned trumpet of the War-God which formerly he sounded by the altars<sup>1</sup> and on the field of battle, here a sign of civic order, and there of the death-cry.

<sup>1</sup> See No. 46.



## 196.—ΣΤΑΤΤΑΔΙΟΥ ΦΛΑΚΚΟΥ

ῥαιβοσκελῇ, δίχαλον, ἄμμοδύταρα  
 ὀπισθοβάμον', ἀτράχηλον, ὀκτάπους,  
 νήκταν, τερεμνύνωτον, ὀστρακοχροα,  
 τῷ Πανὶ τὸν πάγουρον ὀρμηγβύλος  
 ἄγρας ἀπαρχάν, ἀντιθῆσι Κώπασος.

5

## 197.—ΣΙΜΟΝΙΔΟΥ

Ἑλλανων ἀρχαγὸς ἐπεὶ στρατὸν ὤλεσα Μήδων  
 Πανσανίας Φοῖβῳ μνάμ' ἀνέθηκα τυδε.

## 198.—ΑΝΤΙΠΑΤΡΟΥ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Ὀρίον ἀνθήσαντας ὑπὸ κροτάφοισιν λούλους  
 κειραμενος, γενύων ἄρσενας ἀγλαίας,  
 Φοῖβῳ θῆκε Λύκων, πρῶτον γέρας· εὗξατο δ' οὕτως  
 καὶ πολὺν λευκῶν κείραι ὑπὸ κροτάφων.  
 τοῖον ἄλλ' ἐπίνευε, τίθει δέ μιν, ὥς πρό γε τοῖον.  
 ὥς αὐτὶς πολὺ γήραι νεφόμενον.

5

## 199.—ΑΝΤΙΦΙΛΟΥ ΒΥΖΑΝΤΙΟΥ

Εἰνοδίη, σοὶ τόνδε φίλης ἀνεθήκατο κύρσης  
 πῖλον, ὀδοιπορίας σύμβολον, Ἀντίφιλος·  
 ἦσθα γὰρ εὐχολήσῃ κατήκοος, ἦσθα κελεύθους  
 ἴλαος· οὐ πολλὰ δ' ἡ χάρις, ἀλλ' ὅσῃ.  
 μὴ δέ τις ἡμετέρου μάρψῃ χερὶ μάργος ὀδίτης  
 ἀνθέματος· συλᾶν ἀσφαλὲς οὐδ' ὀλνγα.

5

## THE DEDICATORY EPIGRAMS

### 196.—STATYLLIUS FLACCUS

THE bandy-legged, two-clawed sand-diver, the retrograde, neckless, eight-footed, the solid backed, hard-skinned swimmer, the cruel, does Copasus the line-fisher offer to Pan, as the first-fruits of his catch.

### 197.—SIMONIDES

I, PAUSANIAS, the leader of the Greeks, dedicated this monument to Phoebus,<sup>1</sup> when I destroyed the army of the Medes.<sup>2</sup>

### 198.—ANTIPATER OF THESSALONICA

LYCON, having shaved the down that flowered in its season under his temples, the manly ornament of his cheeks, dedicated it to Phoebus, a first gift, and therewith prayed that so he might also shave the gray hairs from his temples. Grant him an old age such as his youth, and as thou hast made him now thus, may he remain thus when the snow of hoary old falls on his head.

### 199.—ANTIPIHILUS OF BYZANTIUM

ARTEMIS, goddess of the wind, Antiphilus dedicates to thee this hat from his head, a token of his way-faring, for thou hast hearkened to his vows, thou hast blessed his paths. The gift is not great, but given in piety, and let no covetous traveller lay his hand on my offering, it is not safe to despoil a Sabine of even little gifts.

<sup>1</sup> At Delphi on the bronze tripod.

<sup>2</sup> At the battle of Plataea.

## 200 —ΛΕΩΝΙΔΟΥ

Ἐκ τόκου, Εἰλειθυία, πικραν ὠδὴν φυγοῦσα,  
 Ἀμβροσίη κλεινῶν θήκατο σοι πρὸ ποδῶν  
 δέσμα κομας καὶ τιπλον, ἐφ' ᾧ δευτφὶ ἐνὶ μηρῷ  
 δισσὺν ἀπὸ ζώνης αὐμ' ἐλόχευσε τέκνων.

## 201 —ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ

Σάινδαλα καὶ μίτρην περικαλλέα, τόν τε μυρόπνουν  
 βυστρυχον ὡραιῶν οὖλον ἀπὸ πλοκιμῶν,  
 καὶ ζωνήν, καὶ λεπτὸν ὑπεῖδυμα τοῦτο χιτῶνος,  
 καὶ τὰ περὶ στέρνοισι ἰγλαὰ μαστοδοτέα,  
 ἔμβρυον εὐωδίνος ἐπεὶ φυγε νηδύος ὕγκον,  
 εὐφραντὴ νηφ' ἦκεν ὑπ' Ἀρτεμίδος.

## 202 —ΛΕΩΝΙΔΟΥ ΤΑΡΑΝΤΙΝΟΥ

Εὐθύσανον ζωνήν τοι ομοῦ καὶ τοκοῦ κυπασσιν  
 Ἀτθίς παρθενίῳν θῆκεν ὑπερθε θυρῶν,  
 ἐκ τοκοῦ, ᾧ Λητώϊ, βαρυνομένη ὅτε νηδύν  
 ζῶν ἀπ' ὠδίνων λυσαο τῆσδε βρέφος.

## 203 —ΛΑΚΩΝΟΣ, οἱ δὲ ΦΙΛΙΠΠΟΥ ΘΕΣΣΑΛ.

Ἡ γρήϊς ἢ χειρήϊς, ἢ γυνὴ πόδας,  
 πίστιν κατ' εὐθλήν ὕδατος παιωνίου  
 ἦλθεν ποθερπύζουσα συν δρυὸς ξυλῇ,  
 το μὲν δισσκηρίπτε τὴν τετραμένην  
 οἶκτος δὲ Νυμφας εἶλεν, αἷτ' ἐριβρομον  
 Αἰτῆς παρωρεῖται Συμαιοῦ πατρός  
 ἔχουσι δισηεντος ἵγρον οἶκτον.  
 καὶ τῆς μὲν ἀμφιχωλὸν ἀρτεμὸς σκέλος  
 θερμὴ δισστηρίξεν Αἰτναίῃ λιβυς  
 Νυμφαίς δ' ἔλειπε βακτρον, αἷτ' ἐπῆρτεσαν  
 πέμπειν μὲν ἀστηρικτῶν, ἡσθεΐσαις δόσει.

## THE DEDICATORY EPIGRAMS

### 200.—LEONIDAS

LITHYIA, at thy glorious feet Ambrosia, saved  
from the bitter pangs of labour, laid her head-bands  
and her robe, because that in the tenth month she  
brought forth the double fruit of her womb.

### 201.—MARCUS ARGENTARIUS

EUPHRANTE, when she was happily delivered of the  
burden of her womb, dedicated in the temple of  
Artemis her sandals and beautiful head-band, and  
this scented curl cut from her lovely locks, her zone,  
too, and this fine under-vest, and the bright band  
that encompassed her bosom.

### 202.—LEONIDAS OF TARENTUM

ARTHUS hung over thy virginal portals, O daughter  
of Leto, her tasselled zone and tins her frock,  
when thou didst deliver her heavy womb of a live  
child.

### 203.—LACON or PHILIPPUS OF THESSALONICA

THE old lame serving-woman, hearing the good  
news of the healing water, came limping with an  
oaken staff that propped her stricken body. Pity  
sized the Nymphs who dwelt on the skirts of  
beavowing Etna in the watery house of their father,  
eddyng Symæthus. The hot spring of Etna  
restored the strength of her lame legs, and to the  
Nymphs, who granted her prayer that they would  
send her back unsupported, she left her staff, and  
they rejoiced in the gift.

# GREEK ANTHOLOGY

## 204.—ΛΕΩΝΙΔΟΥ ΤΑΡΑΝΤΙΝΟΥ

Ἡῆρις ὁ δαιδαλόχειρ τῇ Παλλίδι πῆχυν ἱκαμπῇ,  
καὶ τετανὸν ὡτφ καμπτόμενον πρίονα,  
καὶ πέλεκυν ῥυκάναν τ' εὐαυγέα, καὶ περιαγὰς  
τρύπανον, ἐκ τέχνας ἄνθετο πανσίμενον.

## 205.—ΤΟΥ ΑΥΤΟΥ

Τέκτονος ἄρμενα ταῦτα Λεοντίχου, αἷ τε χαρακται  
ῥίμαι, καὶ καλῶς οἱ ταχινοὶ βορεες,  
στάθμαι καὶ μιλτεῖα, καὶ αἱ σχεδὸν ἀμφιπλήγες  
σφύραι, καὶ μίλτρ φυρόμενοι κανόνες,  
αἷ τ' ὑρίδες, ξυστηρ τε, καὶ ἐστολεωμένος οὗτος  
ἐμβριθης, τέχνας ὁ πρύτανις, πέλεκυς,  
τρύπανά τ' εὐδινητα, καὶ ὠκύνετα τέρετρα,  
καὶ γόμφων οὗτοι τοὶ πίσυρες τορεές,  
ἀμφίξουν τε σκέπαρνον· ἃ δὴ χαριεργὸς Ἀθύνα  
ῶνῃρ ἐκ τέχνας θηκατο πανόμενος.

## 206.—ΑΝΤΙΠΑΤΡΟΥ ΣΙΔΩΝΙΟΥ

Σύνδαλα μὲν τὰ ποδῶν θαλπτήρια ταῦτα Βίτιννα,  
εὐτέχνων ἱρατὸν σκυτοτόμων κάματον  
τὸν δὲ φιλοπλάγκτοιο κόμας σφυγκτήρα Φιλαίνης,  
βαπτὸν ἄλδς πολίης ἄνθεσι κεκρύφαλον  
ῥιπίδα δ' Ἀντίκλεια καλύπτειραν δὲ προσώπου,  
ἔργον ἀραχναίοις νήμασιν ἰσόμορον,  
ἃ καλὰ Ἡράκλεια τὸν εὖσπειρὴ δὲ δράκοντα,  
χρῦσειον ῥαδινῶν κόσμον ἐπισφυρίων,  
πατρός Ἀριστοτέλους συνομόνυμος αἷ συνομήθεις  
ἄλικες Οὐρανίῃ δῶρα Κυθηριάδι.

## THE DEDICATORY EPIGRAMS

### 204.—LEONIDAS OF TARENTUM

**THEIRIS**, the cunning worker, on abandoning his craft, dedicates to Pallas his straight cubit-rule, his stiff saw with curved handle, his bright axe and plane, and his revolving gimlet.

### 205.—By THE SAME

**TURNER** are the tools of the carpenter Leontichus, the grooved file, the plane, rapid devourer of wood, the line and ochre-box, the hammer lying next them that strikes with both ends, the rule stained with ochre, the drill-bow and rasp, and this heavy axe with its handle, the president of the craft; his revolving augers and quick gimlets too, and these four screw-drivers and his double-edged adze—all these on ceasing from his calling he dedicated to Athene who gives grace to work.

### 206.—ANTIPATER OF SIDON

To Aphrodite the Heavenly we girl companions, all of one age, give these gifts Bitinna these sandals, a comfort to her feet, the pretty work of skilled shoemakers, Phlaenus the net, dyed with sea-purple, that confined her straying hair, Anticlea her fan, lovely Heraclia her veil, fine as a spider's web, and the daughter of Aristotle, who bears her father's name,<sup>1</sup> her coiled snake, the gold ornament of her slender ankles.

<sup>1</sup> Aristoteleia.

## 207.—APXIOY

Σάνδαλα ταῦτα Βίτινα· πολυπλάγκτον δὲ Φιλαιὺς  
 πορφύρεον χαιτας ῥύτορα κεκρύφαλον·  
 ξανθὰ δ' Ἀντίκλεια νόθον κεύθουσιν ἄμμα  
 ῥιπίδα, τὰν μαλερὸν θάλλος ἁμυνομένην  
 λεπτὸν δ' Ἡράκλεια τόδε προκάλυμμα προσώπου, ὃ  
 τευχθὲν ἱραχναίης εἰκελον ἀρπεδύσιν·  
 ἃ δὲ καλὸν σπείραμα περισφυρίοιο δράκοντος  
 οὖνομ' Ἀριστοτέλειω πατρὸς ἐνεγκαμένα·  
 ἄλλικες ἀγλαὰ δῶρα, γαμοστόλε, σοὶ τίιδε, Κύπρι,  
 ὥπασαν, αἱ γυῶλων Ναυκράτιδος ναῆται. 10

## 208.—ANTIΠATPOY

Ἦ τὰ πέδιλα φέρουσα, Μενεκράτις· ἡ δὲ τὸ φᾶρος,  
 Φημονόη· Πρηξῶ δ', ἥ το κύπελλον ἔχει  
 τῆς Παφίης δ' ὁ νεὸς καὶ τὸ βρέτας· ἄνθεμα δ'  
 αὐτῶν  
 ξυρόν· Στρυμοῖου δ' ἔργον Ἀριστομάχον.  
 πᾶσαι δ' ἄσται ἔσαν καὶ ἑταιριδες· ἀλλὰ τυχοῦσαι ὃ  
 κύπριδος εὐκρητου, νῦν ἐνός εἰσι μία.

## 209.—TOY AYTOY

Βιβυνὺς Κυθήρη με τῆς ἀνεθήκατο, Κύπρι,  
 μορφῆς εἰδωλον λύγδιμον, εὐξαμένη.  
 ἀλλὰ σὶ τῇ μικκῇ μεγάλῃν χάριν ἀντιμερίζου,  
 ὥς ἔθος· ἀρκεῖται δ' ἀνδρὸς ὁμοφροσυνῇ.

## THE DEDICATORY EPIGRAMS

### 207.—ARCHIAS

BITHYNA gives these sandals, Philænis the purple net that confines her vagrant hair, fair-haired Anticlea her fan in which lurks bastard wind, her defence against the violent heat, Hecmæa this fine veil for her face, wrought like into a spider's web, and Aristoteleia, who bears her father's name, the snake, her beautiful anklet. Girls all of one age, dwelling in low-lying Naucratis, they offer these rich gifts to thee, Aphrodite, who presides over weddings.

### 208.—ANTIPATER

*(It would seem on a Picture.)*

SHE who brings the shoes is Menecratis, she with the clonk is Phemonoe, and Praxo she who holds the goblet. The temple and statue are Aphrodite's. The offering is their joint one and it is the work of Aristomachus of the Strymonian land. They were all free-born courtesans, but chancing on more temperate love are now each the wife of one.

### 209.—BY THE SAME

BITHYNIAN CYTHERE dedicated me to thee, Cypris, according to her vow, the marble image of thy form. But do thou, as is thy wont, give her a great gift in return for this little one; she asks no more than that her husband may be of one heart and soul with her



## 210.—ΦΙΛΗΤΑ ΣΑΜΙΟΤ

Πεντηκονταέτις καὶ ἐπὶ πλέον ἢ φιλέραστος  
 Νικιάς εἰς νηὸν Κύπριδος ἐκρέμασεν  
 σάνδαλα καὶ χαίτης ἀνελύγματα, τὸν δὲ διαυγῇ  
 χαλκόν, ἀκριβεῖς οὐκ ὑπολειπόμενον,  
 καὶ ζώνην πολύτιμον, ἃ τ' οὐ φωνητὰ πρὸς ἄνδρας· 5  
 ἀλλ' ἐσορῆς πάσης Κύπριδος ὄπτασίην.

## 211.—ΛΕΩΝΙΔΟΤ ΤΑΡΑΝΤΙΝΟΤ

Τὸν ἀργυροῦν Ἔρωτα, καὶ περίσφυρον  
 πέξαν, τὸ πορφυρεῖν τε Λεσβίδος κυμῆς  
 ἔλγμα, καὶ μηλοῦχον ὑαλόχροα,  
 τὸ χάλκεόν τ' ἐσοπτρον, ἥδ' ἐπὶ τὸν πλατὺν  
 τριχῶν σαγηνευτήρα, πύξινον κτένα,  
 ὧν ἤθελεν τυχοῦσα, γνησίᾳ Κύπρι,  
 ἐν σαῖς τίθησι Καλλίκλεια παστίῳσιν.

## 212.—ΣΙΜΩΝΙΔΟΤ

Εὖχεο τοῖς δώροισι, Κύτων, θεὸν ὦδε χαρῖναι  
 Λητοῖδην ἀγορῆς καλλιχόρου πρύτανιν,  
 ὥσπερ ὑπὸ ξείνων τε, καὶ οἱ ναίουσι Κόρινθον,  
 αἶνον ἔχεις χαρίτων μαστοτάτοις στεφάνοις.

## 213.—ΤΟΥ ΑΥΤΟΥ

Ἐξ ἐπὶ πεντήκοντα, Σιμωνίδῃ, ἤραο ταύρους  
 καὶ τρίποδας, πρὶν τόνδ' ἀνθέμεναι πίνακα·  
 τρῶσάκι δ' ἡμερόεντα διδαξάμενος χορὸν ἀνδρῶν,  
 εὐδὲξεν Νίκας ἀγλαὸν ἄρμ' ἐπέβης.

## THE DEDICATORY EPIGRAMS

### 210.—PHILETAS OF SAMOS

Now past her fiftieth year doth amorous Nicias hang in the fane of Cypris her sandals, locks of her uncoiled hair, her bronze mirror that lacketh not accuracy, her precious zone, and the things of which a man may not speak. But here you see the woe pageant of Cypris.

### 211.—LEONIDAS OF TARENTUM

CALLICLEA, her wish having been granted, dedicates in thy porch, true Cypris, the silver statuette of Love, her anklet, the purple curl of her Lesbian hair,<sup>1</sup> her pale-blue bosom-band, her bronze mirror, and the broad box-wood comb that gathered in her locks.

### 212.—SIMONIDES

PRAY, Cyton, that the god, the son of Leto, who presides over the market-place, scene of beautiful dances, may take joy in thy gifts as great as in the praise thou receivest of the gifts to thee of crowns loaded with gratitude from strangers and citizens of Corinth.

### 213.—BY THE SAME

Six and fifty bulls and as many tripods didst thou win, Simonides, ere thou didst dedicate this tablet. Even so many times, after teaching thy odes to the delightful chorus of men, didst thou mount the splendid chariot of glorious victory

<sup>1</sup> She was presumably from Lesbos. Its women were celebrated for their hair.

# GREEK ANTHOLOGY

## 314.—ΤΟΥ ΑΥΤΟΥ

Φημὶ Γέλων', Ἰέρωνα, Πολύζηλον, Ἡρασύβουλον,  
παῖδας Δεινομένους, τὸν τρίποδ' ἀνθεμεναι,  
ἔξ ἑκατὸν λιτρῶν καὶ πεντήκοντα ταλάντων  
Δαμαρέτου χρυσοῦ, τὰς δεκάτας δεκυταν.

## 315.—ΤΟΥ ΑΥΤΟΥ

Ταῦτ' ἀπὸ δυσμενέων Μήδων ναῦται Διοδώρου  
ὄπλ' ἀνέθεν Λατοῖ μνύματα ναυμαχίας.

## 316.—ΤΟΥ ΑΥΤΟΥ

Σῶσος καὶ Σωσὼ σωτήρια τόνδ' ἀνέθηκαν·  
Σῶσος μὲν σωθεῖς, Σωσω δ' ὅτι Σῶσος ἐσώθη.

## 317.—ΤΟΥ ΑΥΤΟΥ

Χαιμερίην νιφετοῖο κατήλυσιν ἦνικ' ἀλίξας  
Γάλλος ἐρημαίην ἤλυθ' ὑπὸ σπιλᾶδα,  
ὑετὸν ἄρτι κόμης ἀπομόρξατο· τοῦ δὲ κατ' ἔχνος  
βουφύγος εἰς κοίλῃν ἀτραπὸν ἔκτο λέων.  
αὐτὰρ ὁ πεπταμένη μέγα τύμπανον δ' σχέθε χεὶρ 8  
ἤραξεν, καναχῇ δ' ἰαχεν ἄντρον ἅπαν.  
οὐδ' ἔτλη Κυβέλης ἱερὸν βρόμος ὕλονόμος θῆρ  
μαῖναι, ἀν' ὕλην δ' ὥκυσ ἔθυνεν ὄρος,  
δείσας ἡμυγύναικα θεῆς λάτριν, δε ταδε Ῥεῖφ  
ἄνδυστά καὶ ξανθοὺς ἐκρέμασε πλοκύμους. 10

<sup>1</sup> One of the most famous and precious offerings at Delphi, dedicated by the Sicilian princes after their victory over the Carthaginians, which was contemporary with the battle of Salamis.

## THE DEDICATORY EPIGRAMS

### 214.—BY THE SAME

I say that Gelo, Hiero, Polyzelus, and Thrasybulus, the sons of Diomenes, dedicated the tripod<sup>1</sup> weighing fifty talents and six hundred litrae<sup>2</sup> of Damarethian<sup>3</sup> gold, a tithe of the tithe.<sup>4</sup>

### 215.—BY THE SAME

THESE shields, won from their foes the Medes, the sailors of Diodorus dedicated to Leto in memory of the sea-fight.<sup>5</sup>

### 216.—BY THE SAME

Sosus and Soso dedicated this (tripod) in thanks for being so saved, Sosus because he was so saved and Soso because Sosus was so saved.

### 217.—BY THE SAME

THE priest of Rhea, when taking shelter from the winter snow-storm he entered the lonely cave, had just wiped the snow off his hair, when following on his steps came a lion, devourer of cattle, into the hollow way. But he with outspread hand beat the great tambour he held and the whole cave rang with the sound. Nor did that woodland beast dare to support the holy boom of Cybele, but rushed straight up the forest-clad hill, in dread of the half-girlish servant of the goddess, who hath dedicated to her tæse robes and thus his yellow hair

<sup>1</sup> The *Siedrus* litra weighed an insignificant amount.

<sup>2</sup> A coin first struck by Damareta, wife of Gelo.

<sup>3</sup> i.e. of the tithe which fell to the prince.

<sup>4</sup> Of Salamis.

## 218.—ΛΑΚΑΙΟΤ

Κειράμενος γοιμῆν τις ἄπο φλέβα Μητρὸς ἀγύρτης  
 Ἴδης εὐδένδρου πρῶνας ἐβουνοβατεῖ  
 τῷ δὲ λέων ἤντησε πελώριος, ὡς ἐπὶ βοίην  
 χίσμι φέρειν χαλεπὸν πειναλέην φάρυγον.  
 δεισας δ' αἰμηστέω θήρας μορον ὡς αἰγάζε,  
 τύμπανον ἐξ ἱερᾶς ἐπλατύγησε νυτῆς.  
 χεῖρ μιν ἐνέκλεισεν φοῖαν γένυν, ἐκ δὲ τενόντων  
 ἄνθους ῥομβητὴν ἐστροφαλιζε φυβήν·  
 κεῖνος δ' ἐκπροφυγὼν ὀλοὸν μύρον, εἶπατο Ῥεῖη  
 θῆρα, τὸν ὀρχησμών αὐτομαθῆ, Κυβέλης.

## 219.—ΑΝΤΙΠΑΤΡΟΤ

Ῥεῖα ποτέ τις φρικτοῖο θεᾶς σεσοβημένος οἶστρον  
 ῥομβητοῖς δονέειν λυσομανεῖς πλοκίμους,  
 θηλυχίτων, ἄσκητος εὐσπειροῖσι κορυμβοῖς,  
 ἀβρῷ τε στρεπτόν ἄμματι κεκρυφίλων.  
 Ἰθρὶς ἡτήρ, καίλαπιν ορειάδα δύσατο πετραν,  
 Ζανος ἐλαστροσθεὶς γυιοπαγεῖ νιφάδι.  
 τὸν δὲ μέτ' ἀρριγῆτος ἐπεισθορε ταυροφόνος θήρ,  
 εἰς τὸν ἔον προμολῶν φώλεον ἐσπέριος·  
 ἀθρήσας δ' εἰς φῶτα, καὶ εὐτρητοῖσιν ἀντμᾶν  
 μυκτῆρσιν βροτῆας σαρκοῦ ἐρυσσαμενος,  
 ἔστα μιν βριαροῖσιν ἐπ' ἰχνεσιν ὄμμα δ' ἐλίξας  
 βρυχάτο σφεδανῶν ἐβριμον ἐκ γυνύων.  
 ἀμφὶ δέ σι σμαραγεῖ μιν ἐναυλιστήριον ἄντρον,  
 ἄχει δ' ὕλδεις ἀγχωεφῆς σκοπέλος  
 αὐτὰρ δ' θαμβήσας φθογγὸν βαρυν, ἐκ μὲν ἅπαντα  
 ἐν στέρνοισι ἑσση θυμὸν ὀρωόμενον

## THE DEDICATORY EPIGRAMS

### 218.—ALCAEUS

A BEGGING eunuch priest of Cybele was wandering through the upland forests of Ida, and there met him a huge lion, its hungry throat dreadfully gaping as though to devour him. Then in fear of the death that faced him in its ravening jaws, he beat his tambour from the holy grove. The lion shut its murderous mouth, and as if itself full of divine frenzy, began to toss and whirl its mane about its neck. But he thus escaping a dreadful death dedicated to Rhea the beast that had taught itself her dance.

### 219.—ANTIPATER

GOADED by the fury of the dreadful goddess, tossing his locks in wild frenzy, clothed in woman's raiment with well-plaited tresses and a dainty netted hair-curl, a eunuch once took shelter in a mountain cavern, driven by the numbing snow of Zeus. But behind him rushed in unshivering a lion, slayer of bulls, returning to his den in the evening, who looking on the man, snuffing in his shapely nostrils the smell of human flesh, stood still on his sturdy feet, but rolling his eyes roared loudly from his greedy jaws. The cave, his den, thunders around him and the wooded peak that mounts high to the clouds echoes loud. But the priest startled by the deep voice felt all his stirred spirit broken in his

ἄλλ' ἔμπας ἐρίμυκον ἀπὸ στομίτῳ ὀλολυγὰν  
 ἦεν, ἔδωκεν δ' εὐτροφαλιγγα κομάν  
 χεiri δ' ἰνασχομεῖος μετὰ τυμπανον, ἐπλατάγησεν,  
 δυνωτον ῥεῖας ὄπλον Ὀλυμπιῶδος 20  
 τὸ ζῶνς ἐπαρωγόν· ἀθρεα γὰρ τυτε βύρσης  
 ταυρείου κενεον δούπων ἔδεισε λεων,  
 ἐκ δὲ φυγὼν ὤρουσεν. ἰδ' ὡς ἐλιδάξεν ἀνύγκα  
 πωσοφος ἐξευρεῖν ἐκλυσιω Ἰλίδω

## 220.—ΔΙΟΣΚΟΡΙΔΟΥ

Σύρδις Πησσινόεντος ἀπο Φρυγὸς ἰβελ' ἰκέσθαι  
 ἐκφρών, μαινομένην δούς ἀνέμοισι τρίχα,  
 ἀγνός Ἀττις. Κυβέλης θαλαμηπυλός· ἄγρια δ' αὐτοῦ  
 ἐψυχθῇ χαλεπῆς πνεύματα θευφοριε,  
 ἐσπέρην στειχόντος ἀνα κνέφας· εἰς δὲ κῆταντες 5  
 αὐτρον ἔδυ, νεύσας βαίον ἀπώθεν οδοῦ.  
 τοῦ δὲ λέων ὤρουσε κατὰ στιβόν, ἀνδρῶσι δαῖμα  
 θαρσαλεοῖς, Ἰάλλω δ' οὐδ' ὀνομαστὸν ἄχος.  
 δε τοτ' ἀναυδὸς ἱμῶν δέουσι ὑπο, καὶ τινος αὔρη  
 δαίμονος εἰς στονοὲν τύμπανον ἦκε χερας 10  
 οὐ βαρυ μυκησαντος, ο θαρσαλεωτερος ἄλλων  
 τετραποδῶν, ἑλαφῶν ἔδραμεν ὀξύτερον,  
 τὸν βαρυν οὐ μείνας ἀκοῆς ψοφόν· ἐκ δὲ βόησεν  
 "Μῆτερ, Σαγγαρίον χιλεσι πὰρ ποταμοῦ  
 ἱρὴν σοὶ θαλάμην, ζωαγρία, καὶ λαλιγῆμα  
 τοῦτο, το θηρὶ φνιγῆς αἵτιον, ἀντιθέμαι."

## 221.—ΛΕΩΝΙΔΟΥ

Χειμερίην διὰ νύκτα, χαλαζήντά τε συρμόν  
 καὶ νιφετον φεύγων καὶ κρυοάντα πύγον,

## THE DEDICATORY EPIGRAMS

breast. Yet he uttered from his lips the piercing shriek they use, and tossed his whirling locks, and holding up his great tambour, the revolving instrument of Olympian Rhea, he beat it, and it was the saviour of his life, for the lion hearing the unaccustomed hollow boom of the bull's hide was afraid and took to flight. See how all-wise necessity taught a means of escape from death!

### 220.—DIOSCORIDES

CHASTE Atys, the gelded<sup>1</sup> servant of Cybele, in frenzy giving his wild hair to the wind, wished to reach Sardis from Phrygian Pessinus, but when the dark of evening fell upon him in his course, the fierce fervour of his bitter ecstasy was cooled and he took shelter in a descending cavern, turning aside a little from the road. But a lion came swiftly on his track, a terror to brave men and to him an inexpressible woe. He stood speechless from fear and by some divine inspiration put his hand to his sounding tambour. At its deep roar the most courageous of beasts ran off quicker than a deer, unable to bear the deep note in its ears, and he cried out, "Great Mother, by the banks of the Sangarius I dedicate to thee, in thanks for my life, my only *thalame*" and this noisy instrument that caused the lion to fly."

### 221.—LEONIDAS

THUNDER, the wintry night and driving hail, flying from the snow and utter frost, a lion old and solitary

<sup>1</sup> Has next note.

<sup>2</sup> These were receptacles in which he organs of those castrated priests were deposited.



μουνολέων, καὶ δὴ κεκακωμένος ἄθροα γυῖα.  
 ἦλθε φιλοκρήμων αὖλιν ἐς αἰγυνομων.  
 οἱ δ' οὐκ ἄμφ' αἰγῶν μεμελημένοι, ἀλλὰ περὶ σφάων, δ  
 εἶατο Σωτῆρα Ζῆν' ἐπικεκλομενοι.  
 χεῖμα δὲ θῆρ μείναι, θῆρ νύκτιος, οὔτε τιν' ἀνδρῶν  
 οὔτε βοτῶν βλάβας, ἤχετ' ἀπαυλύσυνος.  
 οἱ δὲ πάθης ἔργον τύδ' εὐτραπεφεν ἰκρυλοφίτα  
 Ἥαν' παρ' ἐνπρέμνῳ τᾷδ' ἀνέθεντο δρυί. 10

## 222.—ΘΕΟΔΩΡΙΔΑ

Μυριόπουν σκολόπενδραν ὑπ' Ὠρίωνι κυπηθεῖς  
 πάντος Ἰαπύγων ἔβρασ' ἐπὶ σκοπέλους·  
 καὶ τόδ' ἀπὸ βλοσυροῦ σελαίχενος μέγα πλευρὸν  
 ἀνήψαν  
 δαίμοσι βουφόρτων κοίρανοι εἰκοσόρων.

## 223.—ΑΝΤΙΠΑΤΡΟΥ

Λείψανον ἀμφίκλαστον ἀλιπλανέος σκολοπένδρης  
 τοῦτο κατ' εὐψαμάθου κείμενον ἡϊόνος,  
 δισσάκι τετρόργγιον, ἅπαν πεφορνγμένον ἄφρῳ,  
 πολλὰ θαλασσαίῃ ξανθὴν ὑπὸ σπιλαδι,  
 Ἑρμῶναξ ἐκίχανεν, ὅτε γριπηίδι τέχνη 5  
 εἴλκε τὸν ἐκ πελώγους ἰχθυόεντα βόλον  
 εὐρύων δ' ἠέρτησε Παλαίμονι παιδί καὶ Ἰνοῖ,  
 δαίμοσιν εἰναλίσις δοῦς τέρας εἰνάλιον.

## 224.—ΘΕΟΔΩΡΙΔΑ

Εἰνάλιε λαβύρινθε, τύ μοι λάγε· τίς σ' ἀνέθηκεν  
 ἀγρέμιον πολιᾶς ἐξ ἁλὸς εὐρύμενος, —

## THE DEDICATORY EPIGRAMS

and indeed stricken in all its limbs came to the fold of the goat-herds who haunt the cliffs. They, no longer anxious for their goats, but for themselves, sat calling on Zeus the saviour. But the beast, the beast of the night, waiting till the storm was past, went away from the fold without hurting man or beast. To Pan the god of the mountain peaks they dedicated on this thick-stemmed oak this well-lined picture of what befel them.

### 222. THEODORIDAS

THE sea disturbed under the rays of Orion washed ashore this thousand-footed scolopendra<sup>1</sup> on the rocks of Iapygia, and the masters of the deep-laden twenty-oared galleys dedicated to the gods this vast rib of the hideous monster.

### 223.—ANTIPATER

THIS mutilated body of a sea-wandering scolopendra eight fathoms long, all foul with foam and torn by the rocks, was found lying on this sandy beach by Hermonax when, in pursuit of its calling as a fisherman, he was drawing in his haul of fish, and having found it he hung it up as a gift to Ino and her son Palæmon, offering to the deities of the sea a monster of the sea.

### 224.—THEODORIDAS

SUNN, labyrinths of the deep, tell me who found thee, a booty won from the gray sea, and dedicated

<sup>1</sup> "Scolopendra" is now in Greek the bait-worm, but, unless this and the following epigram are facetious, it means here a marine monster.

παίγνιον ἀντριάσιν Διανύσιος ἄνθετο Νύμφαις  
 (δωρον δ' ἐξ ἱερᾶς εἰμὶ Πελωριμδος,)  
 υἱὸς Πρωταρχον' σκολιὸς δ' ἐξέπτυσσε πορθμός,  
 ὅφρ' εἶην λιπαρῶν παίγνιον Ἀντριάδων. 5

## 225.—ΝΙΚΑΙΝΕΤΟΤ

Ἥρῳσσαι Λιβύων, ὅρος ἄκριτον αἶτε νέμεσθε,  
 αἰγίδι καὶ στραπτοῖς ζωσάμεναι θυσάνοις,  
 τέκνα θεῶν, δέξασθε Φιλήτιδος ἱερὰ ταῦτα  
 δρίγματα καὶ χλωροῖς ἐκ καλυμψης στεφάνους,  
 ἄσπ' ὑπὸ λικμητοῦ δεκατεύεται· ἢλλὰ καὶ οὕτως 5  
 Ἥρῳσσαι Λιβύων χαίρετε δεσπότιδες.

## 226.—ΛΕΩΝΙΔΑ

Τοῦτ' <ὀλίγον> Κλείτωνος ἐπαύλιον, ἢ τ' ὀλιγῶλαξ  
 στείρεσθαι, λιτος θ' ὁ σχεδὸν ἀμπελεών,  
 τοῦτο τε τρώπειον ὀλιγοξύλον· ἄλλ' ἐπὶ τούτοις  
 Κλείτων ὀγδακοντ' ἐξεπέρησ' ἔτεα.

## 227.—ΚΡΙΝΑΓΟΡΟΤ ΜΤΤΙΑΗΝΑΙΟΤ

Ἀργύρεόν σοι τόνδε, γενέθλιον ἐς τεὸν ἡμαρ,  
 Πρόκλε, νεόσμηκτον ἰδουρατὴν κάλαμον,  
 εὖ μὲν ἐυσχίστοις διαγλυπτον κεράεσσιν,  
 εὖ δὲ ταχυνομένην εὖρουσιν εἰς σελίδα,  
 πέμπει Κριναγόρης, ὀλίγην δόσιν, ἄλλ' ἀπὸ θυμοῦ 5  
 πλείονος, ἀρτιδαεῖ σύμπνοον εὐμαθίη.

## THE DEDICATORY EPIGRAMS

thence here.—Dionysius son of Protarchus dedicated me as a plaything for the Nymphs of the grotto. I am a gift from the holy Pelorian coast, and the waves of the winding channel cast me ashore to be the plaything of the sleek Nymphs of the grotto.

### 225.—NICAENETUS

HEROINES of the Libyans, girt with tufted goat-skins, who haunt this mountain chain, daughters of the gods, accept from Philetas these consecrated sheaves and fresh garlands of straw, the full tithe of his threshing, but even so, all hail to ye, Heroines, sovereign ladies of the Libyans.

### 226.—LEONIDAS

This is Clito's little cottage, this his little strip of land to sow, and the scanty vineyard hard by, this is his patch of brushwood, but here Clito passed eighty years.

### 227.—CRINAGORAS OF MYTILENE

THIS silver pen-nib, with its newly polished holder, nicely moulded with two easily dividing tips, running gl.b with even flow over the rapidly written page, Crinagoras sends you, Proclus, for your birthday, a little token of great affection, which will sympathize with your newly acquired readiness in learning.<sup>1</sup>

<sup>1</sup> I follow in line 2 *Προκλή* emendation *προσφύγην* *δοῦναι* *σὺν* *ἡμῶν*, though not, I think, right, gives the required sense.

## GREEK ANTHOLOGY

### 228.—ΑΔΔΑΙΟΥ ΜΑΚΕΔΟΝΟΣ

Αὐλακί καὶ γῆρα τετρυμένον ἐργατίνην βούν  
 Ἄλκων οἱ φονίην ἤγαγε πρὸς κοπίδα,  
 αἰδεσθεῖς ἔργων ὁ δὲ που βαθέη ἐνὶ ποίῃ  
 μυκηθμοῖς ἀρότρον τέρπετ' ἐλευθερίῃ.

J. A. Pott, *Greek Love Songs and Epigrams*, i. p. 19,  
 A. Eadailo, *Poetry Review*, Sept. 1913.

### 229.—ΚΡΙΝΑΓΟΡΟΥ

Αἰετοῦ ἀγκυλοχείλου ἀκρόπτερον ὅξυ σιδήρεω  
 γλυφθέν, καὶ βαπτῇ πορφύρεον κυάνω,  
 ἦν τι λάθῃ μιμνον μεταδόρπιον ἐντὸς ὀδόντων,  
 κινῆσαι πρὸ κέντρω ἐπιστάμενον,  
 βαιὸν ἀπ' οὐκ ὀλίγης πέμπει φρενός, οἷα δὲ δαιτὰς 5  
 δῶρον, ὃ πᾶς ἐπὶ σοί, Λεύκιε, Κριναγόρης.

### 230.—ΚΟΙΝΤΟΥ

Ἀκρεῖτα Φοῖβη, Βιθυνίδος δὲ τόδε χώρης  
 κράσπεδον αἰγιαλοῖς γειτονέον συνεχεῖς,  
 Δᾶμις ὁ κυρτευτής, ψάμμω κέρας αἰὲν ἐρείδων,  
 φρουρητὸν κηρυκ' αὐτοφυεῖ σκόλοπι  
 θῆκε γέρας, λιτὸν μὲν, ἐπ' εὐσεβίῃ δ', ὁ γεραιός, 5  
 εὐχόμενος νουσων ἐκτὸς ἰδεῖν Ἀἴθην.

### 231.—ΦΙΛΙΠΠΟΥ

Αἰγύπτου μεδέουσα μελαμβώλου, λινοπαπλῆ  
 δαῖμον, ἐπ' εὐιέρους βῆθι θνητολίας.  
 σοὶ γάρ ὑπὲρ σχιδάκων λαγαρὸν ποπάνευμα  
 προκειται,  
 καὶ πολὺν χηνῶν ζεύγος ἐνυδροβίων,

## THE DEDICATORY EPIGRAMS

### 228.—ADDAEUS OF MACEDON

ALCON did not lead to the bloody axe his labouring ox worn out by the furrows and old age, for he revered it for its service, and now somewhere in the deep meadow grass it lows rejoicing in its release from the plough.

### 229.—CRINAGORAS

THIS quill of a crooked-beaked eagle, sharpened to a point by the steel and dyed with purple lacquer, which skilfully removes with its gentle pick any fragments that may be concealed in the teeth after dinner, Crinagoras, your devoted friend, sends you, Lucius, a little token of no small affection, just a mere convivial gift.

### 230.—QUINTUS

To thee, Phoebus of the cape, who rulest this fringe of the Bithynian land near the beach, did Darnis the fisherman who ever rests his horn<sup>1</sup> on the sand give this well protected trumpet-shell with its natural spikes, a humble present from a pious heart. The old man prays to thee that he may see death without disease.

### 231.—PHILIPPUS

QUEEN of black-soiled Egypt, goddess with the linen robe,<sup>2</sup> come to my well-appointed sacrifice. On the wood ashes a crumbling cake is laid for thee and there is a white pair of water-haunting geese, and

<sup>1</sup> What this horn object can be I do not know

<sup>2</sup> Isis.

## GREEK ANTHOLOGY

καὶ νάρδος ψαφαρὴ κεγχρίτισιν ἰσχίσιw ἄμφι,  
καὶ σταφυλὴ γραίη, χιὼ μελίπνους λίβανος.  
εἰ δ' ὡς ἐκ πελώγους ἐρρύσας Δάμνw, ἄνασσα,  
κῆκ πενίης, θύσει χρυσοκερῶν κεραυδα.

5

### 232.—ΚΡΙΝΑΓΟΡΟΤ

Πότρυες αἰνοπέπαντοι, εὐσχίστοιό τε ροίης  
θρύμματα, καὶ ξανθοὶ μυελοὶ ἐκ στροβίλων,  
καὶ δειλαὶ δάκτυλοι ἡμυγδύλαι, ἥ τε μελισσῶν  
ἀμβροσίη, πυκναὶ τ' ἱτρίναι ποκίδες,  
καὶ πότιμοι γέλγιθες, ἰδ' + ἱελακύναδες ὄγχναι,  
δαψιγῇ οἶνοποταῖς γαστρος ἐπεισόδια  
Πανὶ φιλοσκηπῶνι καὶ ευστορθύνῃ Πριήπῃ  
ἀντίθεται λιτὴν δαῖτα φιλοξενίδης

5

### 233.—ΜΑΙΚΙΟΤ

Γομφιόδουπα χαλινά, καὶ ἀμφέτρητον ὑπαιρκτὰν  
κημον, καὶ γένυν σφιγγοτὸρ' εὐραφία,  
τὰνδε τ' ἐπιπληκτεῖραν ἀπορρηκτοῖο διωγμοῦ  
μᾶστιγα, σκαιοῦ δίγμ' ἐπιψελίου,  
κέντρα τ' ἐναιμηεντα διωξίπποιο μύωπος,  
καὶ πριστὸν ψηκτρας κνήμα σιδηρόδετον,  
διπλοῖς αἰόνων ἀρίγμῳ, Ἰσθμῷ, τερφθεῖς,  
δῶρα, Πόσειδον, ἔχεις ταῦτα παρὰ Στρατίου.

5

### 234.—ΕΡΤΚΙΟΤ

Γάλλος ἢ χαιτάεις, ὁ νεήτομος, ὅππ' Τυμῶλου  
Λύδιος ὀρχηστὰς μάκρ' ὀλολυζόμενος,

## THE DEDICATORY EPIGRAMS

powdery hard round many-grained figs, and wrinkled raisins and sweet-scented frankincense. But if, O queen, thou savest Darius from poverty, as thou didst from the deep, he will sacrifice a kid with gilded horns.

### 332.—CRINAGORAS

PHILOXENOS offers a modest feast to Pan with the shepherd's crook, and Priapus with the beautiful horns. There are grapes ripe for wine-making, and fragments of the pomegranate easily spat, and the yellow marrow of the pine cone, and almonds afraid of being cracked, and the bees' ambrosia, and short-cakes of sesame, and relishing heads of garlic and pease with shining peas, (?) abundant little diversions for the stomach of the wine-drinker.

### 233.—MARCIUS

THE bit that rattles in the teeth, the constraining muzzle pierced on both sides, the well-sewn curb-strap that presses on the jaw, also this correcting whip which urges to violent speed, the crooked biting "epiphroni," the bloody pricks of the spur and the scraping saw-like curry-comb iron-bound—these, Isthmian Poseidon, who delightest in the roar of the waves on both shores, are the gifts thou hast from Stratus.

### 234.—ERYCIUS

THE long-haired priest of Rhen, the newly gelded, the dancer from Lydian Timolus whose shriek is

I prefer to leave this word untranslated. It cannot be "curb-chain" (L and S), as the curb-strap is evidently meant above.



## GREEK ANTHOLOGY

τῇ παρὰ Σατταρίῳ τήδε Ματέρι τύμπαν' ἀγαυῇ  
 θηκατο, καὶ μίστιν τὰν πολυαστράγαλον,  
 ταῦτί τ' ὀρειχυλκον λιλα κύμβαλα, καὶ μυρόεντα δ  
 βόστρυχον, ἐκ λύσσας ἄρτια παυσύμενος.

### 235.—ΘΑΛΛΟΥΤ

Ἐσπερίοις μέγα χάρμα καὶ ἡϊόοις περιίτεσσι,  
 Καίσαρ, ἀνικύτων ἔκγονε Ῥωμυλιδῶν,  
 αἰθερινὴν γένεσιν σέο μέλπομεν, ἀμφὶ δὲ βυμοῖς  
 γηθοσύνους λοιβὰς σπένδομεν ἠθανάτοις.  
 ἀλλὰ σὺ παππίοις ἐπὶ βημασιν ἶχνος ἐρείδων, δ  
 εὐχομένοισι ἡμῖν πούλῳ μένοισι ἐπ' ἔτος.

### 236.—ΦΙΛΗΠΠΙΟΥΤ

Ἐμβολα χαλκογένεια, φιλοπλοα τεύχεα νηῶν,  
 Ἀκτιακοῦ πολέμου καίμενα μαρτύρια,  
 ἡμίδε σιμβλεῖναι κηρότροφα δῶρα μελισσῶν,  
 ἐσμῶ βομβητῇ κυκλόσε βριθόμενα.  
 Καίσαρος εὐνομίης χρηστὴ χάρις ὅπλα γὰρ ἐχθρῶν δ  
 καρποὺς εἰρήνης ἀντεδίδαξε τρέφειν.

### 237.—ΑΝΤΙΣΤΙΟΥΤ

Ἐνδυτὰ καὶ πλοκάμους τούτους θέτο Γάλλος ὀρεῖν  
 Μητρί θεῶν, τοίης εἵνεκα σιωπηλότητος  
 μούφῳ οἱ στείχοντι λέων ἄντασε καθ' ὕλαν  
 ἀργαλέος, ζωᾶς δ' ἄθλος ἐπεκρέματο.  
 ἀλλὰ θεῇ Γάλλῳ μὲν ἐπὶ φρένας ἤκεν ἀράξαι δ  
 τύμπανον ὠμηστὰν δ' ἔτραπε φυζαλέον,  
 φθόγγον ὑποδδείσαντα παλῶριον εἵνεκα τοῦδε  
 πλοχμοὶ συρικτᾶν κεῖνται ἀπ' ἀκρεμόνων.

## THE DEDICATORY EPIGRAMS

heard afar, dedicates, now he rests from his frenzy, to the solemn Mother who dwells by the banks of Sangarius these tambourines, his scourge armed with bones, these noisy brazen cymbals, and a scented lock of his hair

### 236.—THALLUS

CÆSAR,<sup>1</sup> offspring of the unconquered race of Romulus, joy of the farthest East and West, we sing thy divine birth, and round the altars pour glad libations to the gods. But mayest thou, treading in thy grandaunt's steps, abide with us, even as we pray, for many years.

### 236.—PHILIPPUS

SEE how the brazen beaks, voyage-loving weapons of ships, here preserved as relics of the fight at Actium, shelter, like a hive, the waxy gift of the bees, weighted all round by the humming swarm. Beneficent indeed is the righteous rule of Cæsar; he hath taught the arms of the enemy to bear the fruits of peace, not war.

### 237.—ANTISTHIUS

(cp. Nos. 217-220)

THE priest of Rhea dedicated to the mountain-Mother of the gods this rament and these locks owing to an adventure such as this. As he was walking alone in the wood a savage lion met him and a struggle for his life was imminent. But the goddess put it in his mind to beat his tambourine and he made the ravening brute take flight, dreading the awful din. For this reason his locks hang from the whistling branches.

<sup>1</sup> Tiberius. By "grandaunt" Julius must be meant.

## 238. ΑΠΟΛΛΩΝΙΔΟΥ

Εὐφρων οὐ πεδίου πολυαύλακός εἰμ' ὁ γεραιὸς  
 οὐδὲ πολυγλεύκου γεισμορος βοτρυός·  
 ἀλλ' ἄρο-ρρ βραχύβωλον ἐπικνίζοντι χαράσσω  
 χέρσου, καὶ βαιοῦ πίδακα ῥαγος ἔχω.  
 εἴη δ' ἐξ ὀλίγων ὀλίγη χάρις· εἰ δὲ διδοίης  
 πλείονα, καὶ πολλῶν, δαῖμον, ἀπαρξομεθα.

8

## 239.—ΤΟΥ ΑΥΤΟΥ

Σμήνεις ἔκ με ταμὼν γλυκερὸν θέρος ἀντὶ νομαίων  
 γηραιὸς Κλείτων σπεῖσε μελισσοσπύνης,  
 ἄμβροσιων ἕαρος κηρῶν μέλι πολλὸν ἠμέλξας,  
 δῶρον ἡποιμάντου τηλεπέτευσ' ἠγέλις.  
 θεΐης δ' ἑσμοτόκον χορὸν ἄπλετον, εὐ δὲ μελιχροῦ  
 νέκταρος ἐμπλησας κηροπαγεῖς θαλάμας.

8

## 240.—ΦΙΛΙΠΠΟΥ

Ζηνὸς καὶ Λητοῦς θηροσκόπε τοξότι κούρη,  
 Ἄρτεμις, ἥ θαλάμους τοῖς ὀρέων ἔλαχες,  
 νοῦσον τὴν στυγερὴν αὐθημερὸν ἐκ βασιλῆος  
 ἐσθλοτάτου πέμψαις ἄχρως Ἑπερβορέϊον·  
 σοὶ γὰρ ὑπὲρ βωμῶν ἀτμὸν λιβάνοιο Φίλιππος  
 ῥέξει, καλλιθυτῶν καπρον ὀρειονόμον.

8

J. A. Poiri, *Greek Love Songs and Epigrams*, il. p. 240.

## 241.—ΑΝΤΙΠΑΤΡΟΥ

Ἦ κόρυς ἀμφοτέρην ἔλαχον χάριν· εἰμὶ δ' ὀρᾶσθαι  
 καὶ τερπνὴ φιλίαις, καὶ φόβος ἀντιπάλαις  
 ἐκ δὲ Πυλαιμένους Πείσων μ' ἔχει· ἔπρεπεν ἄλλαις  
 οὔτε κόρυς χαίταις, οὔτε κόμη κόρυθι.

## THE DEDICATORY EPIGRAMS

### 238. APOLLONIDAS

I, old Euphron, farm no many-furrowed plain or vineyard rich in wine, but I plough a little shallow son just scraped by the share, and I get but the juice that flows from a few grapes. From my little my gift can be but little, but if, kind god, thou givest me more, thou shalt have the first fruits of my plenty likewise.

### 239.—BY THE SAME

Old Cliton, the bee-keeper, cut me out, the sweet harvest of his swarm, and instead of a victim from the herd offers me, pressing much honey from the ambrosial combs of the spring, the gift of his unshepherded far-flying flock. But make his swarm-bearing company innumerable and fill full the wax-built cells with sweetest nectar.

### 240.—PHILIPPUS

Ancora daughter of Zeus and Leto, Artemis, watcher of wild creatures, who dwellest in the recesses of the hills, this very day send the hated sickness from our best of emperors forth even unto the Hyperboreans. For Philippus will offer o'er thy altars smoke of frankincense, sacrificing a mountain bear.

### 241.—ANTIPATER

I, the helm, am graced by two gifts. I am lovely to look on for friends and a terror to foes. Piso<sup>1</sup> hath me from Pylaemenes.<sup>2</sup> No other helmet was fit to sit on his head, no other head fit to wear me.

<sup>1</sup> One of the Cuckers.

<sup>2</sup> See note to No. 235.

<sup>3</sup> Leader of the Paphlagonians in Homer.

## GREEK ANTHOLOGY

### 242.—ΚΡΙΝΑΓΟΡΟΤ

Ἡοὶ ἐπ' εὐκταίῃ ταδε ῥέζομεν ἱρὰ Τελείῳ  
 Ζηνὶ καὶ ὠδίνων μειλίχῳ Ἀρτέμιδι.  
 τοῖσι γὰρ οὐμὸς ὄμαιμος ἐτ' ἄχνοος εὗξατο θήσειν  
 τὸ πρῶτον γεννῶν ἡθεοισιν ἔαρ.  
 δαίμονες ἀλλὰ δέχοισθε καὶ αὐτίκα τῶνδ' ὑπ'  
 λούλων  
 Εὐκλειδην πολὺς ἄχρῃς ἄγοιτε τριχός

### 243.—ΔΙΟΔΩΡΟΤ

"Ἡ τε Σάμου μεδέουσα καὶ ἡ λάχρῃ Ἰμβρασον" Ἥρη,  
 δέξο γενεθλιδίους, πότνα, θνηπολίας,  
 μόσχαν ἱερὰ ταῦτα, τὰ σοι πολὺ φίλτατα πάντων,  
 εἰ δοιοὶ μακάρων θεσμὸν ἐπιστάμεθα."  
 εὐχετ' ἐπισπένδων τάδε Μύξιμος ἡ δ' ἐπένευσαν  
 ἔμπεδα Μοιράων δ' οὐκ ἐμέγηρε λῖνα.

### 244.—ΚΡΙΝΑΓΟΡΟΤ

"Ἥρη, Ἐλειθυίδν μήτηρ, Ἥρη τε τελείη,  
 καὶ Ζεῦ, γινόμενοις ξυνὸς ἅπασι πατήρ,  
 ὠδῖνας νεύσαιτ' Ἀντωνίῃ ἱλαοὶ ἐλθεῖν  
 πρηγίας, μαλακαῖς χερσὶ σὺν Ἠπιόνης,  
 ὄφρα καὶ γηθήσῃ πόσις, μήτηρ δ', ἐκνρά τε.  
 ἡ νηδὺς οἴκων αἶμα φέρει μεγάλων.

### 245.—ΔΙΟΔΩΡΟΤ

Καρπαθίην δτε νυκτὸς ἄλα στρέψαντος ἀήτου  
 λαίλαπι Βορραίῃ κλασθὲν ἐσείδε κέρασ,

## THE DEDICATORY EPIGRAMS

### 242.—CRINAGORAS

On the long-desired morn we offer this sacrifice to Zeus Teleius<sup>1</sup> and Artemis who soothes the pangs of child-bed. For to them did my brother while yet heedless vow to offer the first spring-bloom that clothes the cheeks of young men. Accept it, ye gods, and from this season of his tender beard lead Eucleides straight on to the season of grey hairs.

### 243.—DIODORUS

"Hera, who watchest over Samos and whose is Imbrus, accept, gracious goddess, this birthday sacrifice, these heifer victims, dearest of all to thee, if we priests know the law of the blessed gods." Thus Maximus prayed as he poured the libation, and she granted his prayer without fail, nor did the spinning Fates grudge it.

### 244.—CRINAGORAS

Hera, mother of the Ilthyias, and thou, Hera Perfectress, and Zeus, the common father of all who are born, hear my prayer and grant that gentle pangs may come to Antonia<sup>2</sup> in the tender hands of Hepione,<sup>3</sup> so that her husband may rejoice and her mother and her mother-in-law. Her womb bears the blood of great houses.

### 245.—DIODORUS

DIOGENES, when he saw his yard-arm broken by the blast of Borus, as the tempest lashed the

<sup>1</sup> The Perfector.

<sup>2</sup> Wife of DRUSUS GERMANICUS.

<sup>3</sup> Wife of Aesculapius.

εὗξατο κῆρα φυγών, Βοιωτίε, σοί με, Κύβειρε  
 δεσποτα, χειμερίης ἄνθεμα ναυτιλίας.  
 ἄρτήσιν ἀγίοις τοδε λωπίον ἐν προπυλαίοις  
 Διογένης· ἄλέκοις δ' ἄνερι καὶ πενήνῃ.

8

## 246.—ΦΙΛΟΔΗΜΟΥ, οἱ δὲ ΑΡΓΕΝΤΑΡΙΟΥ

Κέντρα διωξικέλευθα, φιλορρώθωνά τε κημόν,  
 τόν τε περὶ στέρνοις κόσμον ὀδοντοφύρον,  
 κοῖσυνήν <ἐτι> ῥύβδον ἐπὶ πρυθυροισι, Πόσειδον,  
 ἄνθετο σοὶ νίκης λάρμος ἀπ' Ἰσθμιαῖδος,  
 καὶ ψήκτρην ἵππων ἐρυσίτριχα, τὴν τ' ἐπὶ νώτων  
 μύστιγα, ῥοίζου μητέρα καρχαλέην.<sup>1</sup>  
 ἀλλὰ σύ, Κυανοχαῖτα, δέχου τῷδε, τὸν δὲ Λυκίνου  
 υἱὰ καὶ εἰς μεγάλην στεψον Ἰλυμπιαδα.

## 247.—ΦΙΛΙΠΠΟΥ

Κερκίδας ὀρθρολάοισι χελιδύσιν εἰκελοφώνουτ,  
 Παλλιδος ἰστοπόνου λειομίτους κύμακας,  
 καὶ κτένα κοσμοκομῆν, καὶ δακτυλοτριπτον ἄτρακτον  
 σφονδυλοδινητῷ νηματι νηχομενον,  
 καὶ τάλανον σχοινοῖς ὑφασμένον, ὃν ποτ' ὀδόντι  
 ἐπλήρου τολύπη πᾶσα καθαιρομένη,  
 σοί, φιλέριθε κόρη Παλλαντίας, ἡ βαθυγῆρας  
 Δισιώνη, πενήτης δῶρον, ἀναπρέμασεν.

8

## 248.—ΑΡΓΕΝΤΑΡΙΟΥ

Κύπριδι κεῖσο, λόγγυνε μεθυσαλάς, αὐτίκα δῶρον  
 κεῖσο, κασινυῆτη νεκταρὸς κύλικας,  
 βακχίας, ὑγρόφθογγε, συνέστιε δαιτὸς ἔισης,  
 στευναύχην ψήφον συμβολικῆς θύγατερ,

<sup>1</sup> καρχαλέην Stadimüller (later than his edition) καρχαλίην MS.

## THE DEDICATORY EPIGRAMS

Carpathian sea by night, vowed, if he escaped death, to hang me, this little cloak, in thy holy porch, Boeotian Cabirus, in memory of that stormy voyage, and I pray thee keep poverty too from his door

### 246.—PHILODEMUS ON ARGENTARIUS

CHARMUS from his Isthmian victory dedicates in thy porch, Poseidon, his spurs that urge the horse on its way, the maxilla that fits on its nose, its necklace of teeth,<sup>1</sup> and his willow wand, also the coral that drags the horse a hair, the wisp for its flanks, rough mother of knocking down. Accept these gifts, god of the steel-blue locks, and crown the son of Lycias in the great Olympian contest too.

### 247.—PHILIPPUS

PALLANTIAN Maid who lovest the loom,<sup>2</sup> Aesone, now bowed with age, suspends to thee the gift of her poverty, her weaving-comb that sings like the early-chattering swallows with the prongs of which weaver Pullus smooths the thread, her comb for dressing the wool, her spindle worn by the fingers, swimming (?) with the twirling thread, and her wicker basket which the wool dressed by her teeth once filled

### 248.—ARGENTARIUS

REST here, consecrated to Cypris henceforth, my tipsy flagon, sister of the sweet wine-cup, devotee of Bacchus, liquid-voiced, boon-companion in the "equal feast,"<sup>3</sup> slim-necked daughter of our dining

<sup>1</sup> To protect from the evil eye.   <sup>2</sup> Athena.   <sup>3</sup> Homeria.



θνητοῖς αὐτοδίδακτε διήκουε, μῦσσι φιλοῦντων  
 ἡδίστη, δείπνων ὄπλον ἐταιμότατον·  
 εἷς ἐκ Μάρκου γέρας ἀγλαόν, ὃς σέ φίλοιε,  
 ᾔνεσεν, ἀρχαίην σύμπλαον ἀνθέμενος.

5

## 249.—ΑΝΤΙΠΑΤΡΟΤ

Λαμπύδα κηροχίτωνα, Κρόνου τυφήρεα λύχνον,  
 σχοίνω καὶ λεπτῇ σφιγγομένην παπύρῃ,  
 Ἀντιπατρος Πείσωμι φέρει γέρας· ἦν δέ μ' ἀνάψας  
 εὐξήται, λάμπω φέγγος ἀκουσίθεον.

## 250.—ΑΝΤΙΦΙΛΟΤ

Λιτὸς ἐγὼ τὰ τύχης, ὦ δεσπότη· φημὶ δὲ πολλῶν  
 ὀλβον ὑπερκύπτειν· τοῦ σὺν ἀπὸ κραδίης  
 ἀλλὰ δέχεν μναιοῖο βαθυρρήνοιο τύπῃτος  
 ἐνδυτὸν εὐαιθεῖ πορφύρῃ εἰδόμενον,  
 εἰριά τε ῥοδοεντα, καὶ ἐς κνανότριχα χαίτην  
 νάρδον, ὑπὸ γλαυκῆς κλειομένην ὑίλον,  
 ὄφρα χιτῶν μὲν χρώτα περισκεπῇ, ἔργα δ' ἐλέγχι  
 χεῖρας, ὃ δ' εὐώδης ἀτμός ἐχῇ πλοκίμους.

5

## 251.—ΦΙΛΙΠΠΙΟΤ

Λευκάδος αἰπὺν ἔχων ναύταις τηλέσκοπον ὄχθον,  
 Φοῖβε, τὸν Ἰονίῳ λουόμενον πελάγῃ,  
 δέξαι πλωτήρων μάζης χειφυρέα δαῖτα,  
 καὶ σπονδὴν ὀλίγη κίρναμένην κύλικι.

<sup>1</sup> No. 135 in Book V should be compared.

<sup>2</sup> The present was made according to custom at the Saturnalia.

## THE DEDICATORY EPIGRAMS

club, self-taught minister of men, sweetest confidant of lovers, ever ready to serve at the banquet, rest here, a lordly gift from Marcus who sang thy praises, thou tippler, when he dedicated thee, the old companion of his wanderings.<sup>1</sup>

### 240.—ANTIPATER

Thus wax-robed candle, the rush lamp of Cronos,<sup>2</sup> formed of the pith held together by a strip of thun bark,<sup>3</sup> Antipater brings as a present to Piso, if he lights me and prays, I will give a light signifying that the god hears.

### 250.—ANTIPHILUS

My circumstances are slender, madam, but I maintain that he who is yours from his heart looks down on the wealth of many. But accept this garment like the bright purple of a deep-piled carpet soft as moss, and this pink wool, and spikenard for your dark hair contained in a gray glass bottle, so that the tunc may cover you, the woollen work may testify to the skill of your hands, and the sweet vapour may pervade your hair.

### 251.—PHILIPPUS

Phoebus, who dwellest on the sheer height of Leucas visible from afar to sailors, and washed by the Ionian sea, accept from the seamen a feast of barley cake kneaded by the hand, and a libation

<sup>1</sup> *ἄδραπος* means, it is evident, not papyrus proper, but the bark of the rush. Again *ῥυφίτης* is loosely used for "made of rush," not "made of Typha (cattail)."

## GREEK ANTHOLOGY

καὶ βραχυφειγίτου λύχνου σέλας ἐκ βιοφειδοῦς  
 ὀλπης ἡμμεθεῖ πινομενον στόματι·  
 ἀνθ' ὧν ἰλήκοις, ἐπὶ δ' ἰστία πέμψον ἀήτην  
 οὐριον Ἀκτιακοὺς σὺνδρομον εἰς λιμένας.

### 252.—ΑΝΤΙΦΙΛΟΤ

Μῆλιν ἐγὼ στραυθεῖον ἀπὸ προτέρης ἔτι ποίης  
 ὦριον ἐν καρῷ χρωτὶ φυλασσόμενον,  
 ἄσπιλον, ἄρρυτίδωτον, ἰσύχτοον ἄρτιγόνισιν,  
 ἄκμην εὐπετύλοις συμφυεῖς ἄκρεμίσι·  
 ὦρης χειμερίης σπάνιον γέρας· εἰς σὶ δ', ἄνασσα,  
 τοίην χῶ μύθαις κρυμὸς ὀπωροφορεῖ.

### 253.—ΚΡΙΝΑΙΟΥΡΟΤ

Σπήλυγγες Νυμφῶν εὐπίδακτες, αἱ τόσον ὕδωρ  
 εἴβουσαι σκολιοῦ τοῦδε κατὰ πρέονος,  
 Πανός τ' ἠχέσσαι πετυστέπτοιο καλιή,  
 τὴν ὑπὸ βησσαίης ποσσὶ λάλουχε πέτρης,  
 ἱερά τ' ἀγρευταῖσι γεραυδρύου ἀρκεῦθοιο  
 πρέμνα, λιθηλογέες θ' Ἑρμῆος ἰδρυσίαις,  
 αὐταὶ θ' ἰλήκοιτε, καὶ εὐθηροιο δέχεσθε  
 Σωσάνδρον ταχυνῆς σκῦλ' ἐλαφοσσοῖης.

### 254.—ΜΤΡΙΝΟΤ

Τὴν μαλακὴν Παφίης Στατύλλιον ἀνδρόγυνον δρὺν  
 ἔλκειν εἰς Ἀῖδην ἥνικ' ἐμελλε χρόνος,  
 τὰς κόκκου βαφθέντα καὶ ὑσγίνοιο θέριστρα,  
 καὶ τοὺς ναρδόλιπεις ἀλλοτρίους πλοκάμους,

## THE DEDICATORY EPIGRAMS

mixed in a small cup, the poor light too of this lamp, imbibed by its half-satisfied mouth from a parsimonious oil-flask. In return for which be kind to us, and send to our sails a favourable breeze carrying us with it to the shore of Actium.

### 252.—ANTIPHILUS

I AM a quince of last year kept fresh in my young skin, unspotted, unwrinkled, as downy as newly-born ones, still attached to my leafy stalk, a rare gift in the winter season, but for such as thou, my queen, even the cold and snow bear fruit.

### 253.—CRINAGORAS

Caves of the Nymphs with many springs, from which such abundance of water trickles down this winding slope, and thou, echoing shrine of Pan crowned with pine-leaves, the home that is his at the foot of the woodland rock, ye stumps of the ancient jumper, holy to hunters, and thou, stone-heap raised in Hermes' honour,<sup>1</sup> be gracious unto us and accept the spoil of fortunate Sosander's swift chase of the deer.

### 254.—MYRINUS

WHEN Time was about to drag down to Hades pathic Statyllus, the effeminate old stump of Aphrodite, he dedicated in the porch of Priapus his light summer dresses dyed in scarlet and crimson, his false

\* A heap of stones on which every traveller would cast one. Such are also common in the East, and they had nothing to do essentially with Hermes.

## GREEK ANTHOLOGY

φαικάδα τ' εὐτύρσσισιν ἐπ' ἡστραγίλοισι γελῶσαν, 8  
καὶ τὴν γρυτοδόκην κοιτίδα παμβρακιδων,  
αὐλούς θ' ἡδὺ πνέοντας ἑταιρείοις ἐνὶ κώμοις,  
δῶρα Πριηπαιῶν θῆκεν ἐπὶ προθύρων.

### 255.—ΕΡΤΚΙΟΤ

Τοῦτο Σάων τὸ δίπαχυν κύλον κέρας ὠμβρακιώτας  
βουμολγὸς ταύρον κλάσσειν ἄτιμαγέλου,  
ὕππότε μιν κνημούς τε κατὰ λασίους τε χαρίδρας  
ἔξερέων ποταμοῦ φρύσσασ' ἐπ' ἱόνι  
ψυχόμενοι χηλὰς τε καὶ ἰξύας· αὐτὰρ ὁ βούτεω 8  
ἑντίος ἐκ πλαγίων ἴεθ'· ὁ δὲ μσπίλῃ  
γυρὸν ἀπεκρίνιξε βοὺς κέρας, ἐκ δέ μιν αὐτῷς  
ἄχραδος εὐμύκῃ πᾶξε παρὰ κλισίῃ.

### 256.—ΑΝΤΙΠΑΤΡΟΤ

Ταύρου βαθὺν τένοντα, καὶ σιδαρίους  
Ἄτλαντος ὤμους, καὶ κόμαν Ἡρακλέους  
σεμναν θ' ὑπήναν, καὶ λείοντος ὄμματα  
Μιλησίου γιγαντος οὐδ' Ὀλύμπιος  
Ζεὺς ἀτρόμητος εἶδεν, ἄνδρας ἡνίκα 8  
πυγμαὶν ἐνίκα Νικοφῶν Ὀλύμπια.

### 257.—ΑΝΤΙΦΙΛΟΤ

Τίς με, Διωνύσῳ πεπλασμένον ἀμφιφορῆα,  
τίς με, τὸν Ἀδριακοῦ νέκταρος οἶνοδοκον,  
Δηοῖς ἐπλήρωσε; τίς ὁ φθόνος εἰς ἐμὲ Βάκχον,  
ἢ σπάνις οἰκείου τεύχεος ἀσταχύων;  
ἀμφοτέρους ἥσυχνε· σεσύληται μὲν ὁ Βάκχος, 8  
Δημήτηρ δὲ Μέθην σύντροφον οὐ δέχεται.

## THE DEDICATORY EPIGRAMS

hair greasy with spikenard, his white shoes that shone on his shapely ankles, the chest in which reposed his bombasine frippery, and his flute that breathed sweet music in the revels of the harlot tribe.

### 255.—ERYCIUS

SAON of Ambracia, the herdsman, broke off this his straying bull's mutilated horn two cubits long, when, searching for him on the hill-side and leafy gullies he spied him on the river-bank cooling his feet and sides. The bull rushed straight at him from one side, but he with his club knocked off his curving horn, and put it up on this wild pear-tree by the byre, unsual with the lowing of the herd.

### 256.—ANTIPATER

THE thick bull neck, the iron shoulders like Atlas, the hair and reverend beard like Heracles, and the lion-eyes of the Milesian giant not even Olympian Zeus saw without trembling, when Nicophon won the men's boxing contest in the Olympian games.

### 257.—ANTIPHILUS

Who filled me with the gifts of Demeter, the amphora fashioned for Bacchus, the recipient of Adriatic wine sweet as nectar? Why should he grudge me to Bacchus, or what scarcity was there of proper vessels for corn? He insulted both divinities, Bacchus has been robbed, and Demeter does not receive Methé<sup>1</sup> into her society.

<sup>1</sup> Drunkenness.

# GREEK ANTHOLOGY

## 258.—ΛΑΔΑΙΙΟΥ

Τὰν δὲν, ὦ Δάματ' ἐπόγμ'ι, τὰν γ' ἀκέρωτον  
 μάσχον, καὶ τροχιᾶν ἐν κανέῳ φθοῖδα,  
 σοὶ ταύτας ἐφ' ἄλωος, ἐφ' ᾧ πολὺν ἔβρασεν ἄντλον  
 Κρήθων καὶ λιπαρὰν εἶδε γεωμορίαν,  
 ἱραῖναι, πολύσωρε· σὺ δὲ Κρήθωνος ἄρουραν  
 πᾶν ἔτος εὐκριθὸν καὶ πολύπυρον ἄγεις.

## 259.—ΦΙΛΙΠΠΙΟΥ

Τίς τὸν ἄχουσι Ἑρμῆν σε παρ' ὑσπλήγεσσιν ἔθηκεν;—  
 Ἑρμογενῆς. — Τίνος ὦν, — Δαϊμένεος. — Πο-  
 δαπός; —  
 Ἀντιοχεύς. — Τιμῶν σε χάριν τίνος; — Ὡς συναρωγὸν  
 ἐν σταδίοις. — Ποίους, — Ἰσθμύθι κὴν Νεμέα. —  
 Ἐτρεχε γάρ, — Καὶ πρῶτος. — Ἐλὼν τίνας; —  
 Ἑνὴα παῖδας.  
 ἔπη δ' ὥς ἂν ἔχων τοὺς πόδας ἡμετέρους.

## 260.—ΓΕΜΙΝΟΥ

Φρόνη τὸν πτερόεντα, τὸν εὐτέχνητον Ἑρωτα,  
 μισθὸν ὑπὲρ λέκτρων, ἀνθεα θεσπυσιν.  
 Κύπριδος ἢ τέχνη ζηλούμενον, οὐκ ἐπιμαμφές  
 δῶρον· ἐς ἀμφοτέρους δ' ἔπραπε μισθὸς Ἑρώς.  
 δοῖης ἐκ τέχνης αἰνέω βροτόν, ὃς γε καὶ ἄλλοις  
 δοὺς θεὸν ἐν σπλάγχχνος εἶχε τελειώτερον.

## 261.—ΚΡΙΝΑΓΟΡΟΥ

Χάλκεον ἀργυρέῳ με πανείκελον, Ἰνδικὸν ἔργον,  
 ὀλπην, ἡδίστου ξείνιου εἰς ἐτάρου,

## THE DEDICATORY EPIGRAMS

### 258.—ADDAEUS

THIS ewe, Demeter, who presidest over the farrows,  
and this hornless heifer, and the round cake in a  
basket, upon this threshing-floor on which he win-  
nowed a huge pile of sheaves and saw a goodly  
harvest, doth Crethon consecrate to thee, Lady of the  
many heaps.<sup>1</sup> Every year make us field rich in wheat  
and barley.

### 259.—PHILIPPUS

*A* Who set thee up, the beardless Hermes, by the  
starting point of the course? *B* Herminogenes.  
*A* Whose son? *B* Dalmenes' *A* From whence?  
*B* From Antioch. *A* Way did he honour thee?  
*B* As his helper in the race. *A* What race? *B* At  
Isthmus and Nemea. *A* He ran there, then? *B* Yes,  
and came in first. *A* Whom did he beat? *B* Nine  
other boys, and he flew as if he had my feet.

### 260.—GEMINUS

PRIVY dedicated to the Thespians the winged  
Love beautifully wrought, the price of her favours.  
The work is the gift of Cypris, a gift to envy, with  
which no fault can be found, and Love was a fitting  
payment for both.<sup>2</sup> I praise for two forms of art the  
man who, giving a god to others, had a more perfect  
god in his soul.

### 261.—CRINAGORAS

SON of Simon, since this is your birthday, Crina-  
goras sends me with the rejoicings of his heart as a

<sup>1</sup> i.e. the heaps of grain on the threshing-floor.

<sup>2</sup> Phryno and Praxiteles.



## GREEK ANTHOLOGY

ἡμαρ ἐπεὶ τόδε σεῖο γενέθλιον, νιὲ Σίμωνος,  
πέμπει γηθομένην συν φρενὶ Κριναγόρης.

### 262.—ΛΕΩΝΙΔΑ

Τὸν ποιμένα καὶ ἔπαυλα βοῶν καὶ βῆτορας ἄνδρας  
σινόμενοι, κλαγγὰν τ' οὐχὶ τρέσαντα κυνῶν,  
Εὐείκης ὁ Κρῆς ἐπινυκτία μῆλα νομεύων  
πέφνε, καὶ ἐκ ταύτης ἐκρέμασεν πίτυος.

### 263.—ΤΟΥ ΛΥΤΟΥ

Πυρσῶ τοῦτο λέοντος ἀπ' ὧν φλοιώσατο δέρμα  
Σῶσος ὁ βουπάμων, δουρὶ φονευσίμενος,  
ἄρτι καταβρύκοντα τὸν εὐθηλιμονα μωσχόν,  
οὐδ' ἔκετ' ἐκ μύνδρας αὐθις ἐπὶ ξύλῳ·  
μωσχέῳ δ' ἀπέτισεν ὁ θῆρ ἀνθ' αἵματος αἶμα,  
βληθείς· ἀχθεινὰν δ' εἶδε βοοκτασίαν.

### 264.—ΜΝΑΣΑΛΚΟΤ

Ἄσπις Ἀλεξάνδρου τοῦ Φυλλέος ἱερὸν ἄδε  
δῶρον Ἀπολλωνι χρυσακόμφ' ἔδομαι,  
γηραλτα μὲν ἵτυν πολέμων ὑπο, γηραλέα δὲ  
ὀμφαλόν· ἄλλ' ἀρετῇ λάμπωμαι, ἂν ἔκειχον  
ἄνδρι κορυσσαμένα σὺν ἀριστεί, ὅς μ' ἀνέθηκε.  
ἔμμι δ' ἀήσσατος πάμπαν ἀφ' οὗ γενόμαν.

### 265.—ΝΟΣΣΙΔΟΣ

Ἦρα τιμήεσσα, Λακίνιον ἂ τὸ θυῶδες  
πολλάκις οὐρανόθεν νεισομένα καθορῆε,  
δέξαι βυσσινον εἶμα, τό ται μετὰ παιδὸς ἀγανῆς  
Νοσσίδος ὕφανεν Θεοφιλὶς ἡ Κλεόχας.

## THE DEDICATORY EPIGRAMS

gift to the house of his sweetest friend. I am a bronze flask, just like silver, of Indian workmanship.

### 262.—LEONIDAS

THE beast which wrought havoc on the flock and the cattle-pen and the herdsmen, and feared not the loud noise of the dogs, Euares the Cretan slew while shepherding his flock at night, and hung on this pine.

### 263.—BY THE SAME

SOME, rich in cattle, revered this tawny lion, which he slew with his spear just as it had begun to devour the suckling calf, nor went it back from the sheepfold to the wood. To the calf the brute transpierced paid blood for blood, and sorrowful to it was the murder it wrought.

### 264.—MNASALCAS

I AM the shield of Alexander, Phylleus' son, and hang here a holy gift to golden-haired Apollo. My edge is old and war-worn, old and worn is my boss, but I shine by the valour I attained going forth to the battle with the bravest of men, him who dedicated me. From the day of my birth up I have remained unconquered.

### 265.—NOSSIS

HANA revered, who oft descending from heaven lookest on thy Lacinian shrine fragrant with frankincense, accept the linen garment which Theophilis, daughter of Cleocha, wove for thee with her noble daughter Nossis.

## GREEK ANTHOLOGY

## 266.—ΗΓΗΣΙΠΠΙΟΥ

Τάνδε παρὰ τριόδοις τὰν Ἄρτεμιν Ἀγγελόχεια,  
 ἔτ' ἐν πατρὸς μένουσα παρθένος δόμοις,  
 εἶσατο, Δαμαρέτου θυγάτηρ· ἐφάνη γάρ οἱ αὐτὰ  
 ἱστοῦ παρὰ κροκαίσιν ὥς αὐγὰ πυρός.

C. Merivale in *Collocations from the Greek Anthology*, 1823,  
 p. 147

## 267.—ΔΙΟΤΙΜΟΥ

Φωσφόρος ᾧ σώτειρ', ἐπὶ Πόλλιδος ἑσταθι κλήρων,  
 Ἄρτεμι, καὶ χάριν φῶς ἔδν ἀνδρὶ δίδου,  
 αὐτῷ καὶ γενεῇ· τόσσον εὐμαρὲς· οὐ γὰρ ἄφανρῶς  
 ἐκ Διὸς ἰθείης οἶδε τάλαντα δίκης.  
 Ἄλσος δ', Ἄρτεμι, τοῦτο καὶ ἂν Χαρίτεσσι θεούσαις  
 εἴη ἐπ' ἀνθεμίδων σάμβαλα κούφα βαλεῖν.

## 268.—ΜΝΑΣΑΛΚΟΥ

Τοῦτό σοι, Ἄρτεμι δία, Κλεώνυμος εἶσατ' ἄγαλμα,  
 ἥ τοῦτο· σὺ δ' εὐθήρην τοῦδ' ὑπέρισχε βίου  
 εἵτε κατ' εἰνოსίφυλλον ὄρος ποσὶ, πότνια, βαίνεις,  
 δεινὸν μαιμωσαῖς ἐγκονέουσα κυσίν.

## 269.—ΩΣ ΣΑΠΦΟΥΣ

Παῖδες, ἄφωνος εἰῶσα τορ' <sup>1</sup> ἐννέπω, αἱ τις ἔρηται,  
 φωνὰν ἀκαμάταν κατθεμένα πρὸ ποδῶν·  
 "Ἀλθοπία με κορὰ Λατοῦς ἀνέθηκεν Ἀρίστα  
 ἃ Ἑρμοκλείδα τῷ Σαῦναιάδα,

<sup>1</sup> I write *τορ'*; *τορ* MS.

## THE DEDICATORY EPIGRAMS

### 266.—HEGESIPPUS

THU<sup>1</sup> Artemis in the cross-ways did Hagelochia, the daughter of Damareteus,<sup>2</sup> erect while still a virgin in her father's house, for the goddess herself appeared to her, by the west of her loom, like a flame of fire.

### 267.—DIOTIMUS

STAND here, Artemis the Saviour,<sup>3</sup> with thy torch on the land of Polkis,<sup>4</sup> and give thy delightful light to him and to his children. The task is easy, for no feeble knowledge hath he from Zeus of the unerring scales of Justice. And, Artemis, let the Graces too race over this grove, treading on the flowers with their light sandals.

### 268.—MNASALCAS

THIS image, Holy Artemis, Cleonymus set up to thee. Bestow thy blessing on this upland chase when thy feet, our lady, tread the forest-clad mountain, as thou followest eagerly the dreadful panting of thy pack.

### 269.—SAID TO BE BY SAPPHO

CHILDREN, though I am a dumb stone, if any ask, then I answer clearly, having set down at my feet the words I am never weary of speaking. "Arista, daughter of Hermocleides the son of Sauneus, dedi-

<sup>1</sup> The well-known king of Sparta (circa 500 B.C.)

<sup>2</sup> Not, I suppose, chosen as such, but the shrine was hers.

<sup>3</sup> A man learned in the law, who begs that other graces of life too may be his.

## GREEK ANTHOLOGY

σὰ πρόπολος, δέσποινα γυναικῶν· ἢ σὺ χαρεῖσα  
προφρων ἀματέραν εὐκλείσου γενεάν." 5

### 270.—ΝΙΚΙΟΤ

Ἀμφαρέτας κρήδεμνα καὶ ὕδατόεσσα καλύπτρα,  
Εἰλείθνια, τεῶς καίται ὑπὲρ κεφαλᾶς,  
ἄς σε μετ' εὐχολίης ἐκαλέσσατο λευγαλέας οἱ  
κῆρας ἅπ' ὠδίνων τῆλε βαλεῖν λοχιῶν.

### 271.—ΦΑΙΔΙΜΟΤ

Ἄρτεμι, σοὶ τὰ πέδιλα Κιχησίον εἶσατο υἱός,  
καὶ πέπλων ὀλίγον πτύγμα Θεμιστοδίκη,  
οὐνεκά οἱ πρηεῖα λεχοῖ δισσᾶς ὑπερέσχεας  
χεῖρας, ἄτερ τόξου, ποτνια, νισσομένη  
Ἄρτεμι, νηπίαχον δὲ καὶ εἰσέτε παῖδα λέοντι 5  
νεῦσον ἰδεῖν κοῦρον γυῖ' ἐπαεζόμενον.

### 272.—ΠΕΡΣΟΤ

Ζῶμά τοι, ὦ Λατωῖ, καὶ ἀνθεμόεντα κύπασσιν,  
καὶ μίτραν μαστοῖς σφίγκτ' ἀ περιπλομέναν,  
θήκατο Τιμάεσσα, δυσωδίνοιο γενέθλας  
ἀργαλέον δεκάτῳ μηνὶ φυγούσα βάρους.

### 273.—ΩΣ ΝΟΣΣΙΔΟΣ

Ἄρτεμι, Δᾶλλον ἔχουσα καὶ Ὀρτυγίαν ἐροεσσαν,  
τοῖα μὲν εἰς κόλπους ἄγν' ἀπόθου Χαρίτων,  
λούσαι δ' Ἴνωπῃ καθαρὸν χροᾶ, βᾶθι δὲ Λοκροῦς  
λύσουσ' ὠδίνων Ἀλκείτιν ἐκ χαλεπῶν.

## THE DEDICATORY EPIGRAMS

cated me to Artemis Aethopia.<sup>1</sup> Thy ministrant is she, sovereign lady of women, rejoice in this her gift of herself,<sup>2</sup> and be willing to glorify our race.'

### 270.—NICIAS

THE head-kerchief and water-blue veil of Amphareta rest on thy head, Ilithyia, for thou hast vowed to thee when she prayed thee to keep dreadful death far away from her in her labour.

### 271.—PHAXDIMUS

ARTEMIS, the son of Clehesias dedicated the shoes to thee, and Themistodice the simple folds of her gown, because that coming in gentle guise without thy bow thou didst hold thy two hands over her in her labour. But Artemis, vouchsafe to see this baby boy of Leon's grow great and strong.

### 272.—PERSES

Her zone and flowered frock, and the band that clasps her breasts tight, did Timacessa dedicate, Artemis, to thee, when in the tenth month she was freed from the burden and pain of difficult travail.

### 273.—LIKE NOSSIS

ARTEMIS, lady of Delos and lovely Ortygia, lay by thy stainless bow in the bosom of the Graces, wash thee clean in Inopus, and come to Locri to deliver Alestus from the hard pangs of childbirth.

<sup>1</sup> A Lesbian Artemis, dedications to whom we possess.

<sup>2</sup> The statue was one of Arista herself.

## GREEK ANTHOLOGY

### 274.—ΠΕΡΣΟΤ

Πότνια κουροσός, ταύταν ἐπιπορντίδα νυμφᾶν,  
καὶ στεφάναν λιπαρῶν ἐκ κεφαλᾶς πλοκάμων,  
ὀλβία Εἰλειθια, πολυμναστοιο φυλάσσε  
Τισίδος ὠδίνων ῥύσια δεξαμένα.

### 275.—ΝΟΣΣΙΔΟΣ

Χαίροισιν τοι ἔοικε κομῆν ἄπο τὰν Ἀφροδίταν  
ἄνθεμα κεκρύφαλον τόνδε λαβεῖν Σπύθας·  
δαιδαλεὸς τε γάρ ἐστι, καὶ ἰδύ τι νέκταρος ὕσσει,  
τοῦ, τῷ καὶ τήνα καλὸν Ἄδωνα χρίει.

### 276.—ΑΝΤΙΠΑΤΡΟΤ

Ἡ πολύθριξ οὐλας ἀνεδήσατο παρθένος Ἰππη  
χαίτας, εὐώδη σμηχομένα κρόταφον·  
ἤδη γάρ οἱ ἐπὶ ἤλθε γάμου τέλος· αἱ δ' ἐπὶ κόρη  
μήτραι παρθενίας αἰτέομεν χάριτας.  
Ἄρτεμι, σῇ δ' ἰότητι γάμος θ' ἔμα καὶ γένος εἴη  
τῇ Λυκομηδείδον παιδί λιπαστραγάλη.

### 277.—ΔΑΜΑΓΗΤΟΤ

Ἄρτεμι, τόξα λαχοῦσα καὶ ἀλκήμεντας δίστοίς,  
σοὶ πλόκον οἰκείας τόνδε λέλαινε κόμης  
Ἀρσινόη θυὸν παρ' ἀνάκτορον, ἢ Πτολεμαίου  
παρθένος, ἱμερτοῦ κειραμένη πλοκάμου.

## THE DEDICATORY EPIGRAMS

### 274.—PERSES

Goddess, saviour of children, blest Ilthyia, receive and keep as thy fee for delivering Tisis, who well remembers, from her pangs, this bridal brooch and the diadem from her glossy hair

### 275.—NOSSIS

With joy methinks, Aparedite will receive this offering from Symachia, the caul that bound her hair; for it is delicately wrought and hath a certain sweet smell of nectar, that nectar with which she, too, anoints lovely Adonis.

### 276.—ANTIPATER

HIERX, the maiden, has put up her abundant curly hair, brushing it from her perfumed temples, for the solemnn time when she must wed has come, and I the snood that used to rest there require in my wearer the grace of virginity. But, Artemis, in thy loving-kindness grant to Lyncmedes' child, who has bidden farewell to her knuckle-bones, both a husband and children.

### 277 —DAMAGETUS

ARTEMIS, who wieldest the bow and the arrows of might, by thy fragrant temple hath Arsinoe, the maiden daughter of Ptolemy,<sup>1</sup> left this lock of her own hair, cutting it from her lovely tresses.

<sup>1</sup> Ptolemy I.



## 278.—ΡΙΑΝΟΤ

Παῖς Ἀσκληπιῶδew καλῶ καλὸν εἶσατο Φοῖβω  
 Γόργος ἀφ' ἡμερτᾶς τοῦτο γέρας κεφαλᾶς.  
 Φοῖβε, σὺ δ' Ἰλαος, Δελφίνιε, κούρον ἀέξοις  
 εὖμοιρον λευκὴν ἄχρῃς ἐφ' ἡλικίην.

## 279.—ΕΥΦΟΡΙΩΝΟΣ

Πρώτας ὅππότε ἔπεξε καλὰς Εὐδοξος ἐθείρας,  
 Φοῖβω παιδεῖν ὥπασεν ἀγλαίην.  
 Ἀντὶ δὲ οἱ πλακαμίδος, Ἑκὴβύλε, καλὸς ἐπειη  
 ὠχαρινῆθεν αἰὲ κισσὸς ἀξομένῳ.

## 280.—ΛΔΙΛΛΟΝ

Τιμαρέτα πρὸ γάμοιο τὰ τύμπανα, τὴν τ' ὀρατεινὴν  
 σφαῖραν, τὸν τε κόμας ῥυτόρα κεκρύφαλον,  
 τὰς τε κόρας, Διμνᾶτι, κόρα κόρα, ὥς ἐπαιεέες,  
 ἀνθετο, καὶ τὰ κορὰν ἐνδύματ', Ἀρτέμιδι.  
 Λατώα, τυ δὲ παιδὸς ὑπὲρ χέρα Τιμαρετείας  
 ὀηκαμένα, σῶζοις ταν ὅσταν ὀσίως.

## 281.—ΔΕΩΝΙΔΟΤ

Δίνδυμα καὶ Φρυγίης πυρικαέος ἀμφιπολαύσα  
 πρῶνας, τὴν μικρὴν, μήτηρ, Ἀριστοδίκην,  
 κούρην Σειλήνης, παμπότνια, κείς ὑμέναιον  
 κείς γάμον ἀδρύνας, πείρατα κουροσυνας.  
 ἀνθ' ὧν σοὶ κατὰ πολλὰ προνήια καὶ παρὰ βωμῶ  
 παρθενικὴν ἐτίναξ' ἔνθα καὶ ἔνθα κόμην.

<sup>1</sup> Acharnae is near Athens. A crown of ivy was the prize in musical contests.

## THE DEDICATORY EPIGRAMS

### 278.—RHIANUS

GONGUS, son of Asclepiades, dedicates to Phoebus the fair this fair lock, a gift from his lovely head. But, Delphinian Phoebus, be gracious to the boy, and stablish him in good fortune till his hair be grey

### 279.—EUPHORION

WHEN Eudoxus first shorn his beautiful hair, he gave to Phoebus the glory of his boyhood; and now vouchsafe, O Far-shooter, that instead of these tresses the ivy of Acharnae<sup>1</sup> may ever rest on his head as he grows.

### 280.—ANONYMOUS

TIMARETA, the daughter of Timaretus, before her wedding, hath dedicated to thee, Artemis of the lake, her tansouring and her pretty ball, and the caul that kept up her hair, and her coils, too, and their dresses; a virgin's gift, as is fit, to virgin<sup>2</sup> Dian. But, daughter of Leto, hold thy hand over the girl, and purely keep her in her purity.

### 281.—LEONIDAS

GREAT Mother, who watchest over Dindyma and the hills of Burnt Phrygia,<sup>3</sup> bring, O sovereign lady, little Aristodike, Silene's daughter, up to an age ripe for marriage and the hymn of Hymen, the due end of girlhood. For this, dancing at many a festival held in thy courts and before thy altar, she tossed this way and that her virgin hair.

<sup>1</sup> In Greek the same word is used for "girl" and "dowry."

<sup>2</sup> A part of Phrygia with many vestiges of volcanic action was so called.

## GREEK ANTHOLOGY

## 282.—ΘΕΟΔΩΡΟΥ

Σοὶ τον πῖληθέντα δι' εὐξύντου τριχὺς ἄμμου,  
 Ἑρμῆ, Καλλιτέλης ἐκρέμασεν πετασον,  
 καὶ διβολον περόναν, καὶ πτλεγγίδα, κύπυτανυσθὲν  
 τόξον, καὶ τριβύκην γλοισπότιν χλαμύδα,  
 καὶ σχίζας, καὶ σφαῖραν ἰείβολον· ἄλλὰ σὺ δέξαι, ὦ  
 κωροφίλ', εὐτάκτου δῶρον ἐφηβοσυνας.

## 283.—ΑΔΙΛΑΟΝ

Ὡ τὸ πρὶν ἀνχέσασα πολυχρύσοις ἐπ' ἐρασταῖν,  
 ἢ Νέμεσιν δεινὴν οὐχὶ κύσασα θεῶν,  
 μέσθια νῦν σπαθείς πενιχροῖς πηλίσματα κρινύει.  
 ὁψέ γ' Ἀθηναίῃ Κύπρι· ἐλήϊσατο.

## 284.—ΑΔΙΛΑΟΝ

Λύβρῃ κοιμηθεῖσα Φιλαίνιον εἰς Ἀγαμίδους  
 κόλπους τὴν φαῖν ἐίργισατο χλαρίδα  
 αὐτῇ Κυπρίε δριθός· ἐθκλωστον δὲ γυναικῶν  
 νῆμα καὶ ἡλακᾶτην ἄργος ἔχοι τύλαρος.

## 285.—ΝΙΚΑΡΧΟΥ δοκεῖ

Ἡ πρὶν Ἀθηναίης ὑπὸ κερκίσι καὶ τὰ καθ' ἰστών  
 νήματα Νικαρέτῃ πολλὰ μτωσπαμένη,  
 Κύπριδι τὸν κάλαθον τὰ τε πηνία καὶ τὰ σὺν  
 αὐτοῖς  
 ἄρμεν' ἐπὶ προδόμον πάντα πυρῆς ἔθετο,  
 "Ἐρρετε," φωνήσασα "κακῶν λιμηρὰ γυναικῶν  
 ἔργα, νέον τήκειν ἄνθος ἐπιστάμενα."

## THE DEDICATORY EPIGRAMS

### 282.—THEODORUS

To thee, Hermes, did Calliteles suspend his felt hat made of well-carded sheep's wool, his double pin, his strigil, his unstrung bow, his worn chlamys soaked with sweat, his arrows (*?*),<sup>1</sup> and the bull he never tired of throwing. Accept, I pray thee, friend of youth, these gifts, the souvenirs of a well-conducted adolescence.

### 283.—ANONYMOUS

She who formerly boasted of her wealthy lovers and never bowed the knee to Nemesis, the dread goddess, now weaves on a poor loom cloth she is paid for. Late in the day hath Atacne despoiled Cypris.

### 284.—ANONYMOUS

Phalaemon, by sleeping secretly in Agamemnon's bosom, wrought for herself the grey robe. Cypris herself was the weaver, but many women's well-spun thread and spindles lie idle in the work-basket.

### 285.—By NICARCHUS, IT WOULD SEEM

NICARETE, who formerly was in the service of Athena's shuttle, and stretched out many a warp on the loom, made in honour of Cypris a bonfire in front of her house of her work-basket and bobbins and her other gear, crying, "Away with ye, starving work of wretched women, that have power to waste away the bloom of youth. Instead the girl chose

<sup>1</sup> In this, as in some other epigrams, obscure words are used purposely as by Lycophron.

εἶλετο δὲ στεφάνους καὶ πηκτίδα καὶ μετὰ κωμῶν  
 ἢ παῖς τερπνὸν ἔχειν ἐν θαλαίῃς βίον·  
 εἶπε δέ· "Παντὸς σοὶ δεκίτην ὑπὸ λήμματος οἶσω,  
 Κύπρι· σὺ δ' ἐργασίην καὶ λύβε καὶ μετιδος." 10

## 286.—ΛΕΩΝΙΔΟΥ

Τῆς πέζης τὰ μὲν ἄκρα τὰ δεξιὰ μέχρι παλαιστῆς  
 καὶ σπιθαμῆς οὐλῆς Βίττιον εἰργασίην·  
 θάτερα δ' Ἀντιάνειρα προσήρμησε τὸν δὲ μεταξὺ  
 Μαλιάνδρον καὶ τὰς παρθενικῶν Βιττή.  
 κουρῶν καλλιστῇ Διὺς, Ἄρτεμι, ταῖσιν τὸ νῆμα 5  
 πρὸς ψυχῆς θεῆς, τὴν τριπόνητον ἔριν.

## 287.—ΑΝΤΙΠΑΤΡΟΥ

Ἄρτεμι, σοὶ ταύταν, εὐπέρθευε πύγμα γυναικῶν,  
 τὰν μίαν αἱ τρισσαὶ πιζαν ὑψηνιμένα.  
 καὶ Βιττή μιν τάσδε χοροῖθαλάς κύμα πούρας,  
 λοξὴ τε Μαλιάνδρου ρεῖθρα παλιμπλανέον·  
 ξανθὰ δ' Ἀντιάνειρα τὸν ἀγχόθι μίσησθε κόσμον, 5  
 πρὸς λαῖᾶ ποταμοῦ κεκλιμένον λαγόνι·  
 τὸν δὲ νῦ δεξιτερῶν νασμῶν πέλας ἰσοπάλαιστον  
 τοῦτον ἐπὶ σπιθαμῇ Βιττιον ἡνύσατο.

## 288.—ΛΕΩΝΙΔΟΥ

Αἱ Λυκομήδους παῖδες, Ἀθηνῶ καὶ Μελίτεια  
 καὶ Φιντῶ Γληνίς θ', αἱ φιλοαργοτάται,  
 ἔργων ἐκ δεκάτας ποτιθύμια, τὸν τε πρῶσεργον  
 ἄτρακτον, καὶ τὰν ἄτρια κριναμένην

## THE DEDICATORY EPIGRAMS

garlands and the lyre, and a gay life spent in revel and festivity. "Cypris," she said, "I will pay thee tithe of all my gains. Give me work and take from it thy due."

### 286.—LEONIDAS

THE right end of the border, measuring a span and a whole palm,<sup>1</sup> is the work of Bitto; the other extremity was added by Antianira, while Bittie worked the girls and the Maeander<sup>2</sup> in the middle. Artemis, for rest of thy daughters of Jove, take to thy heart this piece of woven work which the three vied in making.

### 287.—ANTIPATER

ARTEMIS, fairest of virgins, sovereign lady of women, we three wove this border for thee. Bittie wrought the dancing girls and the crooked stream of winding Maeander. Blonde Antianira devised the decoration that lies on the left side of the river, and Bittion that on the right, measuring a span and a palm.

### 288.—LEONIDAS

WE, the industrious daughters of Lycomedes, Athene, Melete, Phanto, and Glens, offer from the tithe of our work, as a gift to please thee, a little part of the little we have in our poverty, the labori-

<sup>1</sup> A. together twelve finger's breadths.

<sup>2</sup> The actual river, not the pattern so called. See the next epigram.

κερκίδα, τὰν ἰστῶν μολπίτιδα, καὶ τὰ τροχαῖα 5  
 πανία, ἱερταστὰς τοῦσδε ποτιρρογέας,  
 καὶ ἱσπιάδας εὐβριθεῖς πολυύργυρα· τίς δὲ πενιχραὶ  
 ἐξ ὀλίγων ὀλίγην μοῖραν ἀπαρχομεθα,  
 τῶν χέρας αἰέν, Ἀθίνα, ἐπιπλησσαις μὲν ὀπίσσω,  
 θείης δ' εὐσιπυουσ ἐξ ὀλιγησιπύων, 10

## 289.—ΤΟΥ ΑΥΤΟΥ

Λύτνόνμα, Μελίτεια, Βοίσκιον, αἱ Φιλαλαῆες  
 καὶ Νικοῖς Κρήσσαι τρεῖς ξυνε, θυγατέρες  
 ἃ μὲν τὸν μιτύεργον αἰεδινητὴν ἄτρακται,  
 αἱ δὲ τὸν ὀρφνίταν εἰροκόμον τίληρην,  
 ἃ δ' ἄμα τὰν πέπλων εὐνιτριον ἐργαίει, ἰστῶν 5  
 κερκίδα, τὰν λεχέων Πανέλυπας φυλακῆ,  
 δῶρον Ἀθαναΐᾳ Πανίτιδι τῷδ' ἐνὶ νηφῇ  
 θῆκαν, Ἀθαναΐας παυσάμεναι κρημάτων.

## 290.—ΔΙΟΣΚΟΡΙΔΟΥ

Ῥιπίδα τὴν μαλακοῖσιν αἰετ πρηΐαν ἀηταις  
 Παρμενίς ἡδίστη θῆκε παρ' Οὐρανίῳ,  
 ἐξ εὐνῆς δεκυτευμα τὸ δ' ἡελίου βαρυ θάλλπος  
 ἡ δαίμων μαλακοῖς ἐκτριπεται Ἰεφύροις.

## 291.—ΑΝΤΙΠΑΤΡΟΥ

Βακχυλὶς ἡ Βάκχου κυλίκων σποδος, ἐν ποτε κούσφ  
 κεκλιμένα, Διγαῖ τοῖον ἐλεξε λόγον·  
 "Ἦν ὄλοοθ' διὰ κύμα φύγω πυρός, πῆς ἑκατόν σοι  
 ἡελίους δροσερὰν πίομαι ἐκ λιβιδῶν,  
 ἀβρόμιος καὶ ἀοινος." ἐπεὶ δ' ὑπάλυξεν ἀνιην, 5  
 αὐτῇμαρ τοῖον μῆχος ἐπεφράσατο·  
 τρητὸν γὰρ θεμένα χερὶ πόσκινον, εὐ διὰ πυκνῶν  
 σχοίνων ἡελίους πλείονας ἠνγάσατο.

## THE DEDICATORY EPIGRAMS

our spindle, the weaving-comb that passes between the threads of the warp, sweet songster of the loom, our round spoons, our . . . and our heavy weaving-blade. Fill our hands, *Athene*, ever after, and make us rich in meal instead of poor in meal.

### 280.—BY THE SAME

*AUTOMEDA*, *Melito*, and *Boisclon*, the three Cretan daughters of *Phicolander* and *Nico*, dedicated in this temple, O stranger, as a gift to *Athene* of the spool on ceasing from the labours of *Athene*, the first her thread-making ever-twirling spindle, the second her wool-basket that laves the night, and the third her weaving-comb, the industrious creator of raiment, that watched over the bed of *Penelope*.

### 290.—DIOSCORIDES

With sweetest *Urania*<sup>1</sup> did *Parmenis* leave her fan, the ever gentle ministrant of soft breezes, a tithe from her sex, but now the goddess averts from her by tender zephyrs the heavy heat of the sun.

### 291.—ANTIPATER

*Βακχίου*, the sponge of the cups of *Bacchus*, once when she fell sick addressed *Demeter* something in this way: "If I escape from the wave of this pernicious fever, for the space of a hundred suns I will drink but fresh spring water and avoid *Bacchus* and wine." But when she was quit of her illness, on the very first day she devised this dodge. She took a sieve, and looking through its close meshes, saw even more than a hundred suns.

<sup>1</sup> *Aphrodite* the Celestial.



## 392.—ΗΔΥΛΟΤ

Αἱ μίτραι, τό θ' ἄλουργές ὑπένδυμα, τοι τε Λάκωνες  
 πέπλοι, καὶ ληρῶν οἱ χρύσειοι κυλάμοι,  
 πάνθ' ἅμα Νικονόῃ τινέεσπιεν·<sup>1</sup> ἦν γὰρ Ἑρώτων  
 καὶ Χαρίτων ἡ παῖς ἀμβρόσιόν τι θέλος.  
 ταυγὰρ τῷ κρίναντι τὰ καλλιστεῖα Πριηπῆ  
 νεβρίδα καὶ χρυσέην τήνδ' ἔθετο προχόην.

## 393.—ΛΕΩΝΙΔΟΤ

Ὁ σκῆπων καὶ ταῦτα τὰ βλαύτια, ποτυῖα Κίπρι,  
 ἄγκειται κυνικοῦ σκυλ' ἀπὸ Σωχάρεος,  
 δαπῆ τε ῥυπέσσο, πολυτρήταιό τε πηρας  
 λαίψανον, ἀρχαίης πληθόμενον σοφίης·  
 σοὶ δὲ Ρόδων ὁ καλός, τὸν πάνσοφον ἦνίκα πρέσβυν  
 ἤγρευσεν, στεπταῖς θήκατ' ἐπὶ προθύροις.

## 394.—ΦΑΝΙΟΤ

Σκῆπωνα προποδαγόν, ἱμάντα τε, καὶ παρακοίταν  
 νάρθηκα, κροτάφων πλάκτορα νηπιάχων,  
 κέρκον τ' εἰμόλπαν φιλοκαμπέα, καὶ μονόπελμον  
 συγχίδα, καὶ στεγάναν κρατὸς ἐρημοκόμου,  
 Κάλλων Ἑρμεῖα θετ' ἀνάκτορι, σύμβολ' ἀγωγᾶς  
 παιδείου, πολὺ γυνὴ δεθεῖς καμάτῳ.

## 395.—ΤΟΥ ΑΥΤΟΥ

Σμίλαν Ἀσκώνδας δονακογλύφον, δυ τ' ἐπὶ μισθῷ  
 σπόγγον ἔχει καλᾶμων ψαίστορα τῶν Κυδίων,

<sup>1</sup> as in this word is a correction of hand two, the reading of hand one being unfortunately lost. There is room for four or five letters.

## THE DEDICATORY EPIGRAMS

### 292.—HEDYLUS

THE snood and purple vest, and the Laconian robes,  
and the gold piping for the tunic, all fell to (?) Niconoe,  
for the girl was an ambrosia-blossom of the Loves  
and Graces. Therefore to Priapus, who was judge  
in the beauty-contest, she dedicates the fawn-skin  
and this golden jug.

### 293.—LEONIDAS

THE staff and these slippers hang here, Cyprus,  
the spoils won from Socharus the cynic: his grumpy  
oil-flask, too, and the remains of his wallet all in  
holes, stuffed full of ancient wisdom. They were  
dedicated here, on thy begarlanded porch, by comely  
Raddon, when he caught the all-wise greybeard.

### 294.—PHANIAS<sup>1</sup>

CALION, his limbs fettered by senile fatigue, dedi-  
cates to Hermes the Lord these tokens of his career  
as a schoolmaster: the staff that guided his feet,  
his tawse, and the fennel-rod that lay ever ready to  
his hand to tap little boys who on the head, his  
lithe whistling bull's pizzle, his one-soled slipper, and  
the skull-cap of his hairless pate

### 295.—BY THE SAME

ASCONDAS, when he came in for an exorceman's  
lickerish sop,<sup>2</sup> hung up here to the Muses the

<sup>1</sup> This poet also uses obscure words on purpose, and much  
is conjecture.      <sup>2</sup> i.e. fat piece.

καὶ σελίδων κανόνισμα φιλόρθιον, ἔργμα τε λείας  
 σαμοθέτην, καὶ τὰν εὐμέλανον βροχίδα,  
 κάρκινά τε σπειροῦχα, λαάντειράν τε κίσσηριν, 5  
 καὶ τὰν ἄδυφαῖη πλανθίδα καλλαΐναν,  
 μίζας ἀνίκα' ἔκυρσε τελωνιῖδος φιλολίχνου,  
 Πιρίσιον πενίας ὄρμαν' ἀνεκρέμασεν.

## 396.—ΛΕΩΝΙΔΟΥ

Ἄστεμφῇ ποδάγρην, καὶ δούνακας ἀνδικτῆρας,  
 καὶ λινα, καὶ γυρὸν τοῦτο λαγωοβύλον,  
 Ἰσοδοκην, καὶ τοῦτον ἐπ' ὄρνυγι τετρανθέντα  
 αὐλον, καὶ πλωτῶν εὐπλεκὲς ἀμφιβόλον,  
 Ἕρμειν Σωσιππος ἐπεὶ παρενήξατο τὸ πλεῦν 6  
 ἦβητι, ἐκ γῆρας δ' ἰδρανίη δεδοται.

## 397.—ΦΑΝΙΟΥ

Ἄλκιμος ὠγρίφην κενοδουτίδα, καὶ φιλοδουῦπον  
 φίρσος ἄμας, στελειοῦ χῆρον ἔλαινεον,  
 ὠρθροπέδαν ἱσταῖμόν τε, καὶ ὠλεσιβόλον ἀρούρης  
 σφυραν, καὶ δαπέδων μονορούχην ὄρνυγα,  
 καὶ κτένας ἑλκητῆρας, ὠνὰ προπύλαιον Ἀθίνας 7  
 θήκατο, καὶ ῥαπτὰς γειοφόρους σκαφίδας,  
 θησαυρῶν δ' ἔκυρσεν, ἐπεὶ τάχ' ἂν ἡ πολυκαμψῆς  
 Ἰφύς κείς Ἀῖδαν ὄχαστο κυφαλέα.

## 398.—ΛΕΩΝΙΔΟΥ

Πήρησ, κἀδέψητον ἀπεισκληρυμμένον αἰγὸς  
 στέρφος, καὶ βάκτρον τοῦτο γ' ὁδοπορικόν,  
 κῶλπαν ἀστλέγγιστον, ἀχάλκωτόν τε κυνοῦχον,  
 καὶ πῖλον κεφαλᾶς οὐχ ὅσας σκέπανον  
 ταῦτα καταφθιμένοιο μυρικίνεον περὶ θάμνον 8  
 σκυλ' ἀπὸ Σωχάρους ἑμὸς ἀνεκρέμασεν.

## THE DEDICATORY EPIGRAMS

plements of his penury—his penknife, the sponge he used to wipe his Cnidian pens, the ruler for marking off the margins, his paper-weight that marks the place (?), his ink-horn, his compasses that draw circles, his pincers for smoothing, and his blue spectacles (?) that give sweet light.

### 206.—LEONIDAS

SOMEPER gives to Hermes, now that he has outswam the greater part of his strength and the feebleness of old age fetters him, his securely fixed trap, his cane springer, his nets, this curved bare-club, his quiver, this quail-call, and the well-woven net for throwing over wild fowl!

### 207.—PIANIAS

ALAMUS hangs up in Ather's porch, when he found a treasure (for otherwise his often-bent back would perhaps have gone down curved to Hades), his toothless rake, a piece of his noisy hoe wanting its olive-wood handle, his           , his wallet that destroys the clouds, his ore-pronged pickaxe, his rake,<sup>1</sup> and his sown baskets for carrying earth.

### 208.—LEONIDAS

A WALKER, a hard untanned goat-skin, this walking-stick, an oil-flask never scraped clean, a dog-skin purse without a copper in it, and the ant, the covering of his imploring head, these are the spoils of Socharus that Famine hung on a tamarisk bush when he died.

<sup>1</sup> It seems evident that two kinds of rake, which we cannot distinguish, are mentioned.

## 299.—ΦΑΝΙΟΤ

Φάρσος σοὶ γειραροῦ τοδε βυτρυς εἰνόδι' Ἑρμᾶ,  
 καὶ τρύφος ἱκνευτα πιαλεῶν φθοῖος  
 πᾶρκειται, σῦκον τε μελαντραγες, ἃ τε φιλαυλῆς  
 δρυππα, καὶ τυρῶν δρύψια κυκλιάδων,  
 ἅπτα τε Κρηταῖς, δῦτριβέος ἴτε ροσιπα  
 θωμός, καὶ Ἰκίπχων πῶμ' ἐπιδηρπιδιοι·  
 τοῖσιν ἄδοι καὶ Κυπρις, ἐμὰ θεός ὕμμι δὲ ῥέξειν  
 φημὶ παρὰ κροκάλαις ἀργιποδαν χίμαρον.

## 300.—ΛΕΩΝΙΔΟΤ

Λαθρίη, ἐκ πλανίου ταύτην χάριν ἐκ τε πανίστεω  
 κηξ ὀλιγησιπυον δέξο Λεωνίδεω,  
 ψαιστά τε πιηεντα καὶ εὐθησαυρον ἔλαιην,  
 καὶ τοῦτο χλωρον σῦκον ἀποπραδιον,  
 κεῖνουνου σταφυλῆς ἐχ' ἀποσπινδα πεντηρραγον,  
 ποτυια, καὶ σπονδῆν τήνδ' ὑποπυθμίδιον.  
 ἦν δὲ μέ γ', ὥς ἐκ νουσου ἀνειρύσω, ὥδε καὶ ἐχθρῆς  
 ἐκ πενίης ῥύση, δέξο χιμαιροθύτην.

## 301.—ΚΑΛΛΙΜΑΧΟΤ

Τὴν ἄλῃην Εὐδήμος, ἀφ' ἧς ἄλα λιτὸν ἐπέσθων  
 χειμῶνας μεγάλους ἐξέφυγεν δανέων,  
 θῆκε θεοῖς Σαμοθραξί, λήγων ὅτι τήνδε, κατ' εὐχήν,  
 ὦ μεγάλοι, σωθεῖς ἐξ ἁλός, ὧδ' ἔθετο.

## 302.—ΛΕΩΝΙΔΟΤ

Φεύγεθ' ὑπὲκ καλύβης, σκότιοι μῦες οὔτε πενιχρῇ  
 μῦς σιπύη βόσκειν οἶδε Λεωνίδεω.

## THE DEDICATORY EPIGRAMS

### 299.—PHANIAS

To thee, wayside Hermes, I offer this portion of a noble cluster of grapes, this piece of a rich cake from the oven, this black fig, this soft olive that does not hurt the gums, some scrapings of round cheeses, some Cretan meal, a heap of crumbling       , and an after-dinner glass of wine. Let Cypris, my goddess, enjoy them too, and I promise to sacrifice to you both on the beach a white-footed kid.

### 300.—LEONIDAS (*cp. Nos. 190, 191*)

LATINIUM goddess,<sup>1</sup> accept these offerings from Leonidas the wanderer, the pauper, the flour-less, rich barley-cakes, olives easy to store, and this green fig from the tree. Take, too, Lady, these five grapes picked from a rich cluster, and this libation of the drops of the cup. But if, as thou hast saved me from sickness so thou savest me from hateful penury, await a sacrifice of a kid.

### 301.—CALLIMACHUS

EUDRUM dedicated to the Samothracian gods<sup>2</sup> his salt-cellar, by eating much plain salt out of which he escaped dreadful storms of debts. "O great gods," he said, "according to my vow I dedicate this here, saved from the brine."

### 302.—LEONIDAS

Out of my hut, ye mice that love the dark! Leonidas' poor meal-tub has not waterwith to feed

<sup>1</sup> A goddess is meant, as Nos. 190, 191 show, but the epithet is otherwise unknown. <sup>2</sup> Cabiri.

## GREEK ANTHOLOGY

αὐτίρκης ὁ πρέσβυς ἔχων ἄλλα καὶ δύο κρῖνα·  
 ἐκ πατέρων ταύτην ἠνέσαμεν βιοτήν,  
 τῷ τί μεταλλευσὶς τοῦτον μυχύν, ὦ φιλύλιχνε,  
 οὐδ' ἀποδειπνιδίου γευσμένος σκυβάλου;  
 σπεύδων εἰς ἄλλους οἴκους ἴθι (τάμ'α δὲ λιταί),  
 ὧν ἀπο πλειότερην αἶσσαι ἄρμαλιν.

### 303.—ΑΡΙΣΤΩΝΟΣ

ὦ μῦες, εἰ μὲν ἐπ' ἄρτον ἐληλύθατ', ἐν μυχύν ἄλλον  
 στείχετ' (ἐπεὶ λιτὴν οἰκέομεν καλύβην),  
 οὐ καὶ πίονα τυρὸν ἀποδρεψασθε καὶ αὔην  
 ἰσχάδα, καὶ δεῖπνον συχρὸν ἀπο σκιβαίλων,  
 εἰ δ' ἐν ἐμαῖς βίβλοισι πάλιν καταβιβήσῃτε ὕδωρ,  
 κλαύσεσθ', οὐκ ἀγαθὸν κῶμον ἐπερχόμενοι.

### 304.—ΦΑΝΙΟΥ

Ἄκτιτ' ὦ καλαμευτά, ποτὶ ξερὸν θλάθ' ἀπὸ πέτρας,  
 καί με λιβ' εὐάρχαν πρῶσι ἐμπολέα.  
 αἶτε σύ γ' ἐν κύρτῳ μελανουριδας αἶτε τιν' ἀγρεῖς  
 μορμυρον, ἢ κίχλην, ἢ σπαρον, ἢ σμαρίδα,  
 αἴσιον αὐδάσεις με τὸν οὐ κρέας, ἀλλὰ θάλασσαν  
 τιμῶντα, ψαφαροῦ κλύσματος εἰς ἀπάταν.  
 χαλκιδας ἦν δὲ φέρης φιλακανθίδας, ἢ τινα  
 θρίσσαν,  
 εὐάγρει· λιθίναν οὐ γὰρ ἔχω φάρυγα.

### 305.—ΔΕΩΝΙΔΟΥ

Λαβροσύνα τάδε δώρα φιλευχύλην τε Λαφυγγμῶ  
 θήκατο ἱδαισώζου Δωριέος κεφαλᾷ.

<sup>1</sup> I am acquainted with these fish, which retain their names, but am unable to give their exact fish names or nearest

## THE DEDICATORY EPIGRAMS

mice. The old man is contented if he has salt and two barley-cakes. This is the life I have learnt to acquiesce in from my fathers. So why dost thou dig for treasure in that corner, thou glutton, where thou shalt not taste even of the leavings of my dinner? Haste and be off to other houses (here is but scanty fare), where thou shalt win greater store.

### 303.—ARISTON

Mice, if you have come for bread, go to some other corner (my hut is ill-supplied), where ye shall nibble fat cheese and dried figs, and get a plentiful dinner from the scraps. But if ye sharpen your teeth again on my books ye shall suffer for it and find that ye come to no pleasant banquet.

### 304.—PHANIAS

FISHER of the beach, come from the rock on to the dry land and begin the day well with this early buyer. If you have caught in your weel black-tails or some inormyre, or wrasse, or sparus, or small fry, you will call me lucky, who prefer not flesh but the fruit of the sea to make me forget I am munching a dry crust. But if you bring me bony chalcides<sup>1</sup> or some thrassa,<sup>1</sup> good-bye and better luck! I have not got a throat made of stone.

### 305.—LEONIDAS

To Gluttony and Voracity, the deities who love well flavoured sauces, did Dorieus who stinks of,

English equivalent. The thrassa is a fish that goes in shoals a little like mackerel and not particularly bony, the chalcia is a kind of bream.



τῶς Λαρισσαίως βουγίστορας ἐψητῆρας,  
 καὶ χύτρας, καὶ τὰν εὐρυχαδὴ κυλικά,  
 καὶ τὰν εὐχάκωτον ἐθναμπτόν τε κρείγγραν, 6  
 καὶ κυῆστιν, καὶ τὰν ἐτνοδόονον τορίναν.  
 Λαβροσυνα, σὺ δὲ ταῦτα κακοῦ κακὰ δωρητῆρας  
 δεξαμένα, νέυσαις μὴ ποκα σωφροσύναν.

## 306 — ΑΡΙΣΤΩΝ(ΟΣ)

Χίτρον τοι, ταύτην τε κρεαγρίδα, καὶ βαθυκαμπῇ  
 κλαῖδα συνῶν, καὶ τὰν ἐτναδοονον τορίναν,  
 καὶ πτερίναν ῥιπίδα, ταναίχαλκύν τε λάρβητα,  
 σὺν πελέκει, καὶ τὰν λαιμοτόμον σφαγίδα,  
 ζωμοῦ τ' ἀμφ' ὀβελοῖσιν ἄρυστριδα, τὸν τε μαγῆα 6  
 σπόγγον ὑπὸ στιβαρᾷ κεκλιμένον κοπίδι,  
 καὶ τοῦτον δικαράνον ἄλοστριβα, σὺν δὲ θυεῖαν  
 εὐπετρον, καὶ τὰν κρειοδοκον σκαφίδα,  
 οὐφοπόνος Σπινυθῆρ' Ἑρμῇ τιδε σύμβολα τέχνας  
 θήκατο, δουλοσύνας ἄχθος ἀπωσυμενους. 10

## 307.—ΦΑΝΙΟΤ

Εὐγάθης Λαπιθανὸς ἰσοπτρίδα, καὶ φιλέθειρον  
 σινδόνα, καὶ πετάσας φάρσος ὑποξύριον,  
 καὶ ψήκτραν δονακίτιν ἀπέπτυσσε, καὶ λιποκόπτους  
 φασγανίδας, καὶ τοὺς συλάνυχας στύννυχας·  
 ἔπτυσσε δὲ ψαλίδας, ξυρὰ καὶ θρόνον, εἰς δ'  
 Ἐπικούρου, 6  
 κουρεῖον προλιπών, ἄλατο κηπολόγος,  
 θύβα λύρας ἤκουεν ὅπως ὄνους· ὦλετο δ' ἄν που  
 λαμώσων, εἰ μὴ στέρξε παλινδρομίαν.

## THE DEDICATORY EPIGRAMS

dedicate these enormous Larisæan boiling cauldrons, the pots and the wide-gaping cup, the well-wrought curved flesh-hook, the cheese-scraper, and the soup-stirrer. Gluttony, receive these evil gifts of an evil giver, and never grant him temperance.

### 306.—ARISTON

SMITHEN, the cook, when he shook off the burden of slavery, gave these tokens of an calling to Heracles his pike, this flesh-hook, his high-y-curved pork-spit (?), the stirrer for soup, his feather fan, and his bronze cauldron, together with his axe and slaughtering-knife, his soup-ladle beside the spits, his sponge for wiping, resting beneath the strong chopper, this two-headed pestle, and with it the stone mortar and the trough for holding meat.

### 307.—PHANIAS

EGGERTEN of Laphthæ cast away with scorn his mirror, his sheet that loves hair, a fragment of his shaving-bowl, his reed scraper, his scissors that have deserted their work, and his pointed nail-file. He cast away, too, his scissors,<sup>1</sup> razors, and barber's chair, and leaving his shop ran prancing off to Epicurus to be a garden-student.<sup>2</sup> There he listened as a donkey listens to the lyre, and he would have died of hunger if he had not thought better of it and run home.

<sup>1</sup> Two kinds of scissors seem to be mentioned.

<sup>2</sup> Epicurus taught at Athens in "the garden" as the Stoics did in "the Porch."

## GREEK ANTHOLOGY

## 308.—ΑΣΚΛΗΠΙΑΔΟΥ

Νικήσας τοὺς παῖδας, ἐπεὶ καλὰ γράμματ' ἔγραψεν,  
 Κόνναρος ὁγδώκοντ' ἀστραγάλους ἔλαβεν,  
 καὶ μέ, χάριω Μουσαίς, τὸν κωμικὸν ὦδε Χάρητα  
 πρεσβύτην θορυβῶ θήκατο παιδαρίων.

## 309.—ΛΕΩΝΙΔΟΥ

Εὐφημὸν τοι σφαῖραν, εὐκρόταλόν το Φιλοκλῆς  
 Ἑρμείη ταύτην πιξινῆν πλατύγιν,  
 ἀστραγέλας θ' αἷς πύλλ' ἐπεμήνατο, καὶ τὸν ἰλικτὸν  
 ῥόμβον, κυρσοῦνης παλγυῖ' ἀνεκρέμασεν.

## 310.—ΚΛΑΔΙΜΑΧΟΥ

Εὐμαθίην ἡγεῖτο δίδους ἐμὲ Σῆμος ὁ Μίκκου  
 ταῖς Μούσαις· αἱ δέ, Ἰ'λαῦκος ὄκως, ἔδωσαν  
 αὐτ' ὀλίγοι μέγα δῶρον· ἐγὼ δ' ἐνὰ τῇδε κεχημῶς  
 καίμαι τοῦ Σαμίου διπλόου, ὁ τραγικὸς  
 παιδαρίων Διόνυσος ἐπήκοος· οἱ δέ λέγουσιν,  
 "ἱερὸς ὁ πλοκαμὸς," τοῦμόν δυνειὰρ ἔμοι.

5

## 311.—ΤΟΥ ΑΥΤΟΥ

Τῆς Ἀγοράνακτός με λέγε, ξένε, κωμικὸν ὄντως  
 ἀγκεῖσθαι νίκης μάρτυρα τοῦ Ῥοδίου  
 Πάμφιλον, οὐ μὲν ἔρωτι δεδαγμένον, ἥμισυ δ' ὀπτῇ  
 ἰσχάδι καὶ λύχνους Ἰσιδος εἰδόμενον.

<sup>1</sup> Hom. II. vi. 236.

<sup>2</sup> The letter X used by Pythagoras to symbolise the diverging paths, one narrow, the other broad, of right and wrong.

## THE DEDICATORY EPIGRAMS

### 308.—ASCLEPIADES

CONNARUS, on winning the boys' contest, since he wrote such a pretty hand, received eighty knuckle-bones, and in gratitude to the Muses he hung me up here, the comic mask of old Chares, amid the applause of the boys.

### 309.—LEONIDAS

To HERMES Philoxenus here hangs up these toys of his boyhood—his useless rattle, this lively boxwood rattle, his knuckle-bones he had such a mania for, and his spinning-top.

### 310.—CALLIMACHUS

SAROS, son of Maeon, when he gave me to the Muses, prayed for learning, and they gave it him, like Chloera,<sup>1</sup> a great gift in return for a little. I hung dedicated here (in the school), the tragic mask of Dionysus, yawning twice as much as the Samian's letter<sup>2</sup> as I listen to the boys, and they go on saying "My hair is holy,"<sup>3</sup> telling me my own dream.<sup>4</sup>

### 311.—BY THE SAME

TALL, stranger, that I, the mask of Pamphilus, am dedicated here as a truly comic witness of the victory of Agoranax the Rhoedian in the theatre. I am not like Pampallus, bitten by love, but one side of me is wrinkled like a roast fig and the colour of Isis' lamps.

<sup>1</sup> Spoken by Dionysus in the *Bacchoe* of Euripides, line 494. This was evidently a favourite passage for recitation in schools.

<sup>2</sup> i.e. a long I already saw

# GREEK ANTHOLOGY

## 312.—ΑΝΤΤΗΣ

Ἦνθα δὴ τοι παῖδες ἐνὶ τράγε, φοινκκόεντα  
 θέντες καὶ λασίῳ φιλὰ περὶ στόματι,  
 ἔππια παιδεύουσι θεοῦ περὶ ναὺν ἄεθλα,  
 ὅφρ' αὐτοὺς ἐφορῇ νήπια τερπομένους.

## 313.—ΒΑΚΧΥΛΙΔΟΥ

Κούρα Πάλλαντος πολυωνυμε, πότνια Νίκα,  
 πρόφρων Καρθαίων ἡμερόεντα χορὸν  
 αἰὲν ἐποπτεύεις, πολέας δ' ἐν ἰθύρμασι Μουσᾶν  
 Κηὲρ ἀμφιτίθει Βακχυλίδη στεφάνους.

## 314.—ΝΙΚΟΔΗΜΟΥ ΗΡΑΚΛΕΩΤΟΥ ΑΝΑΣΤΡΕΦΟΝΤΑ

Πηνελόπη, τόδε σοὶ φῶρος καὶ χλαῖναν Ἰδυσσευ  
 ἤνεγκεν, δολιχὴν ἐξανύσας ἄτραπόν.

## 315.—ΤΟΥ ΑΥΤΟΥ

Τὸν τραγόπουν ἐμὰ Πᾶνα, φίλον Ἡρομίοιο καὶ υἱὸν  
 Ἀρκάδος, ἀντ' ὕλκᾳς ἔγραφεν Ὀφελίων.

## 316.—ΤΟΥ ΑΥΤΟΥ

Ἀερόπτης δάκρυον διερχῆς, καὶ λείψανα δείπνων  
 δύσνομα, καὶ ποιὴν ἔγραφεν Ὀφελίων.

<sup>1</sup> One of the three independent towns of Coon.

Daughter of Orateus, king of Crete, and subsequently

## THE DEDICATORY EPIGRAMS

### 312.—ANYTE

THE children, Billy-goat, have put purple reins on you and a muzzle on your bearded face, and they train you to race like a horse round the god's temple that he may look on their childish joy.

### 313.—BACCHYLIDES

FAMOUS daughter of Pallas, holy Victory, look ever with good will on the beautiful chorus of the Carthageans,<sup>1</sup> and crown Cean Bacchylides with many wreaths at the sports of the Muses.

### 314-320.—COUPLETS BY NICODEMUS OF HERACLEA WHICH CAN BE READ BACKWARDS

#### 314

ODYSSEUS, his long road finished, brought thee this cloak and robe, Penelope.

#### 315

IN thanks for my help Ophelion painted me the goat-footed Pan, the friend of Bacchus and son of Arcadian Hermes.

#### 316

OPELION painted the tears of dripping Aerope,<sup>2</sup> the remains of the impious feast and the requital<sup>3</sup> wife of Atreus. Owing to an oracle she was cast into the sea by her father, but rescued.

<sup>2</sup> The feast of Thyestes by Atreus and murder of Agamemnon.

317.—ΤΟΥ ΑΥΤΟΥ

Πραξιτέλης ἔπλασε Δαναὴν καὶ φύρεα Νυμφῶν  
λύγδινα, καὶ πέτρης Πᾶν' ἐμὲ Πεντελικῆς.

318.—ΤΟΥ ΑΥΤΟΥ

Κύπριδι κουροτρόφῳ δάμαλιν ῥέξαντες ἔφηβου  
χαίροντες νυμφας ἐκ θαλίμων ἄγομεν.

319.—ΤΟΥ ΑΥΤΟΥ

Λιθομέναις ὑπὸ δασίν ἐν εὐρυχόρῳ πατρὸς οἴκῳ  
παρθένον ἐκ χειρῶν ἡγαγομένη Κυπριδος.

320.—ΤΟΥ ΑΥΤΟΥ

Ἄσκανιή μέγα χαῖρε καλή, καὶ χρύσσα Βακχου  
ἄργια, καὶ μυσταὶ πρόκριτοι Εὐτέω.

321.—ΛΕΩΝΙΔΟΥ ΑΛΕΞΑΝΔΡΕΩΣ  
ΙΣΟΨΗΦΑ

Θύει σοι τόδε γράμμα γενεθλιακαῖσιν ἐν ᾠραῖς.  
Καῖσαρ, Νειλαίη Μοῦσα Λεωνίδεω.  
Καλλιόπης γὰρ ἄκαπνον αἶψ' ἔθνος· εἰς δὲ νέωτα,  
ἣν ἐθέλῃς, θύσει τοῦδε περισσώτερα.

322.—ΤΟΥ ΑΥΤΟΥ

Τῇδε Λεωνίδεω θαλερὴν πάλι δέρκεο Μοῦσαι,  
δίστιχον εὐθίκτου παίγμιον εὐεπίης.  
ἔσται δ' ἐν Κρανίοις Μάρκῳ περικαλλὲς ἄθυρμα  
τοῦτο, καὶ ἐν δείπνοις, καὶ παρὰ μουσopόλοις.

## THE DEDICATORY EPIGRAMS

317

PRAXITELES carved of Parian marble Daedæ and  
the draped Nymphs, but me, Pan, he carved of  
Pentelic marble.

318

We young men, after sacrificing a calf to Aphro-  
dite, the Nurser of youth, conduct the brides with  
joy from their chambers.

319

By the light of burning torches in her father's  
spacious house I received the maiden from the  
hands of Cypris.

320

Hail, lovely Arcadian, and the golden orgies of  
Bacchus, and the chief of his initiated

### 321 322.—ISOPSEPHA<sup>1</sup> BY LEONIDAS OF ALEXANDRIA

321

On thy birthday, Cæsar,<sup>2</sup> the Egyptian Muse of  
Leonidas offers thee these lines. The offering of  
Caliope<sup>3</sup> is ever smokeless, but next year, if thou  
wilt, she will offer thee a larger sacrifice.

322

Behold again the work of Leonidas' flourishing Muse,  
this playful distich, neat and well expressed. It will  
be a lovely plaything for Marcus at the Saturnalia,  
and at banquets, and among lovers of the Muses.

<sup>1</sup> i.e. poems in which the sum of the letters within any  
numerical sign is identical in each couplet.

<sup>2</sup> Perhaps Nero.

<sup>3</sup> i.e. of poets.



## 323.—ΤΟΥ ΑΥΤΟΥ

Ἀναστρέφον ἢ Ἀνακυκλικὸν

(Ἰδιπόδης κισίς ἦν τεκνέων, καὶ μητέρε πύσσις  
 γίγνεται, καὶ παλιμῆς ἦν τυφλὸς ἐκ σφετέρῃς.

## 324.—ΤΟΥ ΑΥΤΟΥ

Πέμματα τίς λιπόωντα, τίς Ἄρει τῷ πτολιπόρθῳ  
 βότρυν, τίς δὲ ῥόδων θῆκεν ἑμοὶ καίλικας.  
 Νύμφαις ταῦτα φέροι τις ἰναιμάκτους δὲ θνιγλᾶς  
 οὐδέχομαι βωμοῖς ὁ θρασύμητις Ἄρης.

## 325.—ΤΟΥ ΑΥΤΟΥ

Ἄλλος ἰπὸ σταλέων, ὁ δ' ἀπ' ἡέρος, θε δ' ἰπὸ πάντου,  
 Εὐπολι, σοὶ πέμπει δῶρα γενεθλιδία·  
 ἀλλ' ἐμέθεν δέξαι Μουσῶν στίχον, ὅστις ἐν αἰεὶ  
 μέμναι, καὶ φιλῆς σῆμα καὶ εὐμαθίης.

## 326.—ΤΟΥ ΑΥΤΟΥ

Λύκτιον ἱοδόκην καὶ καμπύλον, Ἄρτεμι, τόξον  
 Νίκης ὁ Λυσιμάχου παῖς ἀνέθηκε Δίβις·  
 ἱοὺς γὰρ πλήθοντας αἰεὶ λαγόνεσσι φαρέτρης  
 δορκάσι καὶ βαλῆαις ἐξεκένωσ' ἐλάφοις.

## 327.—ΤΟΥ ΑΥΤΟΥ

Εἰς πρὸς ἑνα ψήφοισιν ἰσάζεται, σὺ δύο δοιοῖς·  
 οὐ γὰρ ἔτι στέργω τὴν δολιχογραφίην.

## 328.—ΤΟΥ ΑΥΤΟΥ

Τὴν τριτάτην χαρίτων ἀπ' ἐμεῦ πάλι λάμβανε βίβλον,  
 Καῖσαρ, ἰσηρίθμον σύμβολον εὐεπίης,  
 Νεῖλος ὅπως καὶ τήνδε δι' Ἑλλάδος ἐθύουσαν  
 τῇ χθονὶ σὴ τέμψει δῶρον ἀοιδότατον.

## THE DEDICATORY EPIGRAMS

323 (*Not Isopsephos, but can be read backwards*)

ORIONUS was the brother of his parents and his mother's husband, and banded himself by his own hands.

324

Who offered to me, Ares the sacker of cities, rich cakes, and grapes, and roses? Let them offer these to the Nymphs, but I, bold Ares, accept not bloodless sacrifices on my altars.

325

ONE sends you, Roxolia, birthday gifts from the hunting-out, another from the air, a third from the sea. From me accept a line of my Muse which will survive for ever, a token of friendship and of learned skill.

326

NICIA the Libyan, son of Lysimachus, dedicates his Cretan quiver and curved bow to thee, Artemis; for he had exhausted the arrows that filled the belly of the quiver by shooting at does and dappled hinds.

327

ONE verse here gives the same figures as the other, not a distich the same as a distich, for I no longer care to be lengthy.

328

ACCEPT from me, Caesar,<sup>1</sup> the third volume of my thankful gift to thee, this token of my skill in making "isopsepha," so that the Nile may despatch through Greece to thy land this most musical gift.

<sup>1</sup> Probably Nero.

## 329.—ΤΟΥ ΑΥΤΟΥ

Ἄλλος μὲν κρύσταλλον, ὃ δ' ἄργυρον, οἱ δὲ τοπαῖζους  
 πέμπουσιν, πλοῦτον δῶρα γενεθλιδία·  
 ἀλλ' ἰδ' Ἀγρειππίῃ δύο δίστιχα μῦθον ἰσώσας,  
 ἀρκῶμαι δώροις, ἢ φθόνος οὐ δαμῖσει

## 330.—ΛΙΣΧΙΝΟΤ ΡΗΤΟΡΟΣ

Θνητῶν μὲν τέχνησις ἀπορούμενος, εἰς δὲ τὸ θεῖον  
 ἐλπίδα πᾶσαν ἔχων, προλιπὼν εὐπαιδας Ἀθήνας,  
 ἰάθην ἐλθὼν, Ἀσκληπιέ, πρὸς τὸ σὸν ἄλπερ,  
 ἔλκος ἔχων κεφαλῇς ἐνιαύσιον, ἐν τρισὶ μηνσίν.

## 331.—ΓΑΙΤΟΤΑΙΚΟΤ

Παῖδα πατὴρ Ἄλκων ὀλοῶ σφυγχθέντα δρῖκοντι  
 ἀθήσας, δειλῇ τόξον ἔκαμψε χερσί·  
 θηρὸς δ' οὐκ ἀφάμαρτε· διὰ στόματος γὰρ ὀίστης  
 ἤϊξεν, τυτθοῦ βαίον ὑπερθε βρεφούς.  
 παυσάμενος δὲ φόβοιο, παρὰ δρυὶ τῇδε φαρέτρην  
 σῆμα καὶ εὐτυχίης θῆκε καὶ εὐστοχίης.

## 332.—ΑΔΡΙΑΝΟΤ

Ζηνὶ τόδ' Αἰνεάδης Κασίῳ Τραιανὸς ἀγαλμα,  
 κοίρανος ἀνθρώπων κοίραν' ἀθανάτων,  
 ἀνθεο, δοιὰ δέπτα πολυδαίδαλα, καὶ βοδὲ οὔρου  
 ἀσκητὸν χρυσῷ παμφανδῶντι κέρας,  
 ἔξαιτα προτέρης ἀπὸ ληΐδος, ἥμος ἀτειρῆς  
 πέρσεν ὑπερθύμους ᾧ ὑπὸ δουρὶ ἴεται.

## THE DEDICATORY EPIGRAMS

329

ONE will send crystal, another silver, a third topazes, rich birthday gifts. But I, look, having merely made two "isopsephon" distiches for Agrippina, am content with this my gift that envy shall not damage.

### 330.—ÆSCHINES THE ORATOR

Despairing of human art, and placing all my hope in the Divinity, I left Athens, mother of beautiful children, and was cured in three months, Aesclepius, by coming to thy grove, of an ulcer on my head that had continued for a year.

### 331.—GAETULICUS

Atrox, seeing his child in the coils of a murderous serpent, bent his bow with trembling hand; yet he did not miss the monster, but the arrow pierced its jaws just a little above where the infant was. Relieved of his fear, he dedicated on this tree his quiver, the token of good luck and good aim.

### 332.—HADRIAN

To Cusian Zeus<sup>1</sup> did Trajan, the descendant of Æneus, dedicate these ornaments, the king of men to the king of gods: two curiously fashioned cups and the horn of a urus<sup>2</sup> mounted in shining gold, selected from his first booty when, tirelessly fighting, he had overthrown with his spear the insolent Getae. But,

<sup>1</sup> i. e. It was at Antioch in Syria on his way to the Persian war (A. D. 106) that Trajan made this dedication.

<sup>2</sup> The now extinct wild bull of Europe.

## GREEK ANTHOLOGY

ἀλλὰ σύ οἱ καὶ τῆνδε, Κελαινεφέν, ἐγγυύλιξον  
 κρῆναι ἐνκλειῶς δῆριν Ἀχαιμενίην,  
 ὄφρα τοι εἰσορόωντι διάνδιχα θυμὸν ἰαίνῃ  
 δοιά, τὰ μὲν Γατέων σκύλα, τὰ δ' Ἀρσακιδέων. 10

### 333.—ΜΑΡΚΟΤ ΑΡΓΕΝΤΑΡΙΟΤ

Ἦδη, φίλτατε λύχρε, τρεῖς ἑπτάρεις ἢ τάχα τερπνὴν  
 εἰς θαλάμους ἤξειν Ἀντιγονῆν προλέγεις.  
 εἰ γὰρ, ἀναξ, εἴη τόδ' ἐτήτυμον, ὅλος Ἀπόλλων  
 θνητοῖς μάντις ἔσῃ καὶ σὺ παρὰ τρίποδι.

### 334.—ΛΕΩΝΙΔΟΤ

Ἀβλία καὶ Νυμφέων ἱερός πάγος, αἳ θ' ὑπὸ πέτρῃ  
 πίδακες, ἢ θ' ὕδασι γειτονέουσα πίτυς,  
 καὶ σὺ τετράγλων, μηλοσσόε, Μαιεύδος Ἑρμῆ,  
 δε τε τὸν αἰγυβότην, Παν, κατέχεις σκοπελον,  
 Ἰλαοὶ τὰ ψαιστὰ τό τε σκύφος ἔμπλεον οἴης 5  
 δέξασθ', Αἰακίδεω δῶρα Νεοπτολέμου.

J. H. Merivale, in *Collections from the Greek Anthology*,  
 1833, p. 131

### 335.—ΑΝΤΙΠΙΑΤΡΟΤ

Καυσίη, ἢ τὸ πάροιθε Μακηδόσιν εὐκολον ὄπλον,  
 καὶ σκέπας ἐν νιφετῷ, καὶ κόρυς ἐν πολέμῳ,  
 ἰδρῷ διψήσασα πιεῖν τεόν, ἄλκιμε Πεισων,  
 Ἥμαθις Αὔσονίους ἦλθον ἐπὶ κροτάφους.  
 ἀλλὰ φίλος δέξαι με τάχα κρόκες, αἳ ποτε Πέρσας 5  
 τρεψάμεναι, καὶ σοὶ Θρήκας ὑπαξόμεθα.

<sup>1</sup> One of the well-known images, consisting of a head on a rectangular base.

## THE DEDICATORY EPIGRAMS

Lord of the black clouds, entrust to him, too, the glorious accomplishment of this Persian war, that thy heart's joy may be doubled as thou lookest on the spoils of both foes, the Getæ and the Arsacidae.

### 333.—MARCUS ARGENTARIUS

*(A Love Epigram misplaced)*

THAT'ST hast thou sneezed, dear lump! Is it, perchance, to tell me that delightful Antigone is coming to my chamber? For if, my lord, this be true, thou shalt stand by the tripod, like Apollo, and prophesy to me.

### 334.—LEONIDAS

CAVES and holy hill of the Nymphs, and springs at the rock's foot, and thou pine that standest by the water, thou square Hermes,<sup>1</sup> son of Maia, guardian of the sheep, and thou, Pan, lord of the peak where the goats pasture, graciously receive these cakes and the cup full of wine, the gifts of Neoptolemus of the race of Aeacus.

### 335.—ANTIPATER

I, THE CAUSIA,<sup>2</sup> once a serviceable head-dress for the Macedonians, a covering in the snow-storm and a helmet in war, thirsting to drink thy sweat, brave Piso,<sup>3</sup> have come from my Macedonian land to thy Italian brow. But receive me kindly; may-be the felt that once routed the Persians will help thee, too, to subdue the Thracians.

<sup>1</sup> A broad brimmed hat.

<sup>2</sup> L. Calpurnius Piso, to whose sons Horace addressed the *Ars Poetica*.

## 336.—ΘΕΟΚΡΙΤΟΥ

Τὰ ρύδα τὰ δροσόμεντα, καὶ ἃ κατὰ πνικτος ἐκείνα  
 ἐριπυλλος κεῖται ταῖς Ἰῦλικωνιάσιν·  
 ταὶ δὲ μελίμφυλλοι δάφναι τίν, Πύθιε Παιάν,  
 Δελφίς ἐπεὶ πέτρα τοῦτι τοι ἄγλαισεν.  
 θωμὸν δ' αἰμάξει κεραὸς τράγας οὗτος ὁ μᾶλος, 6  
 τερμινθου τραγῶν ἔσχατον ἡκρεμόνα.

## 337.—ΤΟΥ ΑΥΤΟΥ

Ἦλθε καὶ ἐς Μίλατον ὁ τῷ Παιήμηνι υἱόν,  
 ἱητήρι νύσων ἀνδρὶ συνοισόμενος.  
 Νίκη, ὅς μιν ἐπ' ἄμαρ αἰεὶ θύεσσιν ἱκεῖται  
 καὶ τόδ' ἀπ' εὐώδους γλυψατ' ἄγαλμα κεδρῶν  
 Ἦστίωνι χερὶν γλαφυρᾶς χερὺν ἥκρον ὑπὸ στας 8  
 μισθόν· ὁ δ' εἰν ἔργον πῦσαν ἀφῆκε τέχνην.

## 338.—ΤΟΥ ΑΥΤΟΥ

Ἔμιν τοῦτο, Θεαί, κεχαρισμένον ἀνθετο πυσσας  
 τῷ γαλμα Ξενοκλῆς τοῦτο τε μαρμάρινον,  
 μουσικόν· οὐχ ἑτέρως τις ἐρεῖ· σοφία δ' ἐπὶ τᾷδε  
 αἶνον ἔχων, Μουσέων οὐκ ἐπιλανθάνεται.

## 339.—ΤΟΥ ΑΥΤΟΥ

Δαμομένης ὁ χοραγός, ὁ τὸν τρίποδ', ὦ Διωνυσε,  
 καὶ σὲ τὸν ἀδιστον θεῶν μακάρων ἀναθείς,  
 μέτριος ἦν ἐν πᾶσι, χορῶ δ' ἐκτέησατο νίκαν  
 ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὁρῶν.

## THE DEDICATORY EPIGRAMS

### 336.—THEOCRITUS

THE fresh roses and this thick creeping-thyme are a gift to the Heliconian Muses, the dark-leaved laurel branches are for thee, Pythian Paean,<sup>1</sup> since the rocks of Delphi gave thee this bright foliage to wear. But thy altar shall be reddened by the blood of this white horned goat that is nibbling the end of the ctereanth branch.

### 337.—BY THE SAME

THE son of Paean<sup>2</sup> hath come to Miletus too, to visit the physician Nicias who every day approaches him with sacrifice, and ordered to be carved for him this statue of perfumed cedar-wood, promising the biggest fee for the delicate labour of his hands to Ecton, who put all his skin into the work.

### 338.—BY THE SAME

A gift to please you all, O Muses, this marble statue was dedicated by Xenocles, a musician—who will gainsay it? and as he has gained fame by this art he does not forget the Muses.

### 339.—BY THE SAME

DAMONIDES the choregus, who dedicated the tripod, O Dionysus, and this image of thyself, sweetest of the blessed gods, was a man moderate in all things. He won the victory with his chorus of men, keeping before his eyes ever what was good and seemly

<sup>1</sup> Apollo.

<sup>2</sup> i.e. Asclepius.



## 340.—ΤΟΥ ΑΥΤΟΥ

Ἄ Κύπρις σὺ πάνδαμον ἰλιάσκεο τὰν θεόν, εἰπὼν  
 Οὐρανίαν, ἀγνῆς ἀνθεμα Χρυσσογόνας  
 οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον ἔσχε  
 ξυνόν, αἰεὶ δέ σφιν λώϊον εἰς ἔτος ἦν  
 ἐκ σέθεν ἀρχομένοις, ᾧ πότνια κηδόμενοι γὰρ  
 ἀθανάτων αὐτοὶ πλείον ἔχουσι βροτοί.

## 341.—ΑΔΕΣΠΟΤΟΝ

Βόσπορον ἰχθυόεντα γεφυρώσας ἀνέθηκε  
 Μανδροκλήης Ἴρι, μνημόσυνον σχεδίασας,  
 αὐτῇ μὲν στέφανον περιθείς, Σαμίνοισι δὲ κῦδος,  
 <Δαρείου βασιλέως ἐκτελέσας κατὰ νοῦν>.

## 342.—ΑΛΛΟ

Ἀθρήσον Χαρίτων ὑπὸ παστάδι τῷδε τριήρου  
 στυλίδι· τὰς πρώτας τοῦθ' ὑπύδειγμα τέχνας  
 ταύται γὰρ πρωτὰν ποτ' ἐμήσατο Παλλὰς Ἀθήνα,  
 τάνδε πόλει καλὰν ἀντιδιδούσα χάριν,  
 οὐνεκεν ὑψίστῃ Τριτωνίδι νηὶν ἔτευξεν  
 Κύζικος ἄδ', ἱρὰ πρῶτον ἐν Ἀσιϊδί  
 δεῦγμα <δὲ> καὶ πλύνθων χρυσήλατον ἤγαγεν ἄχθος  
 Δελφίδα γὰρ, Φοίβῳ τάνδε νέμουσα χάριν.

## 343.—ΑΔΗΛΟΝ

Ἔθνη Βοιωτῶν καὶ Χαλκιδέων δαμάσαντες  
 παῖδες Ἀθηναίων ἔργμασιν ἐν πολεμῶνι,

<sup>1</sup> = Vulgivaga.

<sup>2</sup> From Herodotus iv. 88, to which refer.

<sup>3</sup> On a mast preserved at Gyzius, supposed to be a relic of the first ship ever built. In lines 7-8, to confirm the

## THE DEDICATORY EPIGRAMS

### 340.—BY THE SAME

THIS Cyprus is not Pandemus<sup>1</sup>; would ye gain her favour, address us Cæstia! this her statue, the offering of elaste Curyzogona in the house of Amphicles. With him she dwelt in wedlock blessed with children, and each year it went better with them, since from thee they began, O sovereign lady! Mortals who cherish the gods profit themselves thereby.

### 341.—ANONYMOUS<sup>2</sup>

MANDROCKES having bridged the listy Bosphorus, dedicated to Hera this memorial of the bridge. A crown for himself he gained and glory for Siamis by executing the work as Dirke the King desired.

### 342.—ANONYMOUS<sup>3</sup>

Loon on this jigger-mast of a tribune on the porch of the Græcs. This is a sample of the beginnings of ship-building; it was the first ship that Pallas Athene devised, well recompensing this city of Cyzicus, because it first reared a temple to her, the supreme Tritonian maid, in the holy Asian land. The ship carried to the Deplian shore, doing this service to Phœbus, a model of itself (?) and nugots of gold.

### 343.—ANONYMOUS<sup>4</sup>

THE sons of Athens having subdued in the work of war the peoples of Boeotia and Caudes, quenched veracity of the story, a story is told of the services this ship rendered.

<sup>1</sup> For Lota inscriptions which stood in the Acropolis "on the left as you enter the Propylea" see Herod. ii. 71.

## GREEK ANTHOLOGY

δεσμῶ ἐν ἀχυνόεντι σιδηρεῶ ἔσβεσαν ὕβριν  
τῶν ἵππους, δεκάτην Παλλάδι, τισδ' ἔθεσαν.

### 344.—ΑΛΛΟ

(Ἐπὶ τῷ ἐν Θεσπιαῖς βωμῇ)

Θεσπιαὶ εὐρίχοροι πέμψαν ποτὲ τοῖσδε σὺν ὕπλαις  
τιμωροὺς προγόνων βιρβαρον εἰς Ἀσίην,  
οἳ μετ' Ἀλεξάνδρου Περσῶν ἄστη καθυλόντες  
στήσαν Ἱριβρεμέτη δαιδίλῃον τρίποδα.

### 345.—ΚΡΙΝΑΙΟΥΡΟΤ

Εἴαρος ἦνθαι μὲν τὸ πρὶν ῥόδα, νῦν δ' ἐν μέσσοις  
χείματι πορφυρέας ἐσχάσαμεν κίλκυες.  
σῆ ἐπιμειδησαντα γανεθλή ἄσμενα τῆδε  
ῥοῖ, νυμφιδίων ἀσσοτάτη λεχέων,  
καλλίστης ὀφθῆναι ἐπὶ κροτυφοῖσι γυναικὸς  
λωιον ἢ μέμνειν ἥρινον ἡέλιον.

### 346.—ΑΝΑΚΡΕΟΝΤΟΣ

Τέλλιδι ἡμερῶντα βίον πόρε, Μαιάδος υἱέ,  
ἀντ' ἀρατῶν δωρων τῶνδε χυρὶν θέμενον  
δὸς δέ μιν εὐθυδικῶν ἑὺωνυμίων ἐνὶ διμῶ  
ναίειν, αἰῶνος μοῖραν ἔχοντ' ἀγαθὴν.

### 347.—ΚΑΛΛΙΜΑΧΟΥ

Ἄρτεμι, τὴν τόδ' ἀγαλμα Φιληρατὶς εἶσατο τῆδε  
ἀλλὰ σὺ μὲν δέξαι, πότνια, τὴν δὲ σώω.

### 348.—ΔΙΟΔΩΡΟΥ

Ἄβινον ἀκυμόρφ με λεχωίδι τοῦτο κεκόφθαι  
τῆς Διοδωρείου γράμμα λέγει σοφίης,

## THE DEDICATORY EPIGRAMS

their arrogance in sorrowful iron bondage. These statues of the horses of their foes, they dedicated to Pallas as a tithe of the ransom.

344.—ANONYMOUS

*(On the Altar in Thespiae)*

GRACIOUS Thespiae once sent these men-at-arms to barbarous Asia to avenge their ancestors, and having sacked with Alexander the cities of Persia, they set up to Zeus the Thunderer this curiously-wrought tripod.

345.—CRINAGORAS

Roses used to flower in spring, but we now in mid-winter burst scarlet from our beds, smiling gaily on this thy fatal morn that falls so nigh to thy wedding. To be seen on the brow of the loveliest of women is better than to await the sun of spring.

346.—ANACREON

Give Telus a pleasant life, O son of Man, recompensing him for these sweet gifts, grant that he may dwell in the justly-ruled dome of Baucynna, enjoying good fortune all his days.

347.—CALLIMACHUS

ARTEMIS, to thee did Phacratia erect this statue here. Accept it, sovereign Lady, and keep her safe.

348.—DIODORUS

THESE mournful lines from the skilled pen of Diodorus tell that this tomb was carved for one who

## GREEK ANTHOLOGY

κούρον ἐπεὶ τίκτουσα κατέφθιτο παῖδα δὲ Μήλας  
 δεξάμενος θαλερὴν κλαίω Ἀθηναῖδα,  
 Λεσβιάδεσσι γὰρ ἄχος καὶ Ἰησони πατρὶ λιποῦσαν.  
 Ἄρτεμι, σοὶ δὲ κυνῶν θηροφόνων ἔμελεν.

### 349.—ΦΙΛΟΔΙΜΟΥ

Ἴνοῦς ὦ Μελικέρτα, σύ τε γλαυκὴ μεδέουσα  
 Λευκοθέη ποντοῦ, δαίμων Ἀλεξίκακε,  
 Νηρηδίων τε χοροί, καὶ κύματα, καὶ σύ, Πύσειδον,  
 καὶ Ἑρμῆξ, ἀνέμων πηγύτατε, Ήκυρε,  
 Ἰλαοὶ μὲ φέροιτε, διὰ πλατὶ κύμα φυγόντα,  
 σῶον ἐπὶ γλυκερὰν ῥύνα Πειραίειαν.

### 350.—ΚΡΙΝΑΓΟΡΟΥ

Τυρσηνῆς καλὴ δῆμα διακρύσιον σάλπυγγος,  
 πολλακι Πισαίων στρηνῆν ὑπὲρ πεδίων  
 φθεγγαμένης, ὃ πρὶν μὲν ἔχει χρόνος ἐν δυσὶ νύκται·  
 εἰ δὲ σὺ καὶ τρισσοὺς ἤγαγες εἰς στεφάνους  
 ἄστρον Μιλήταιν Δημοσθένε', οὐ ποτε κώδων  
 χάλκεος ἤχησιν πλειότερον στόματι.

### 351.—ΚΑΛΛΙΜΑΧΟΥ

α. Τὴν μὲ, λεοντάγχ' ὦνα συοκτόνε, φήγιμον ἔξοι.  
 β. Θῆκε τίς, α. Ἀρχῆνος β. Ποῖας, α. Ὁ Κρῆς  
 β. Δέχομαι.

### 352. ΗΡΙΑΝΟΥ

Ἐξ ἀπαλῶν χειρῶν τάδε γράμματα· λῶστε Προμαθεῦ,  
 ἔντι καὶ ἄνθρωποι τὴν ὁμαλὴν σοφίαν.

## THE DEDICATORY EPIGRAMS

died before her time in child-birth, in bearing a boy. I mourn her whom I received, blooming Athena the daughter of Mea, who left sorrow to the ladies of Lesbos and to her father Jason. But thou hadst no care, then, Artemis, but for thy honours deadly to beasts

### 349. PHILODEMUS

O Melicertes, son of Iro, and thou sea-blue queen of the sea, Leucothea, goddess that avertest evil, and ye Nereids linked in the dance, and ye waves, and thou, Poseidon, and Thracian Zephyr gentlest of winds, be gracious unto me and hear me, escaping the broad billows, safe to the sweet beach of Piræus.

### 350. CRINAGORAS

*To a Trumpet*

The Tyrrænian trumpet toot often over the plain of Pisa hath uttered shrilly its piercing note, past time did hunt to two prizes. But for that thou hast led Demosthenes of Miletus to three victories, no brazen bell shall ever peer with fuller tone than thine

### 351. CALLIMACHUS

*A* I was dedicated, this beech branch, to thee, O King,<sup>1</sup> the lion-throttler, the bear-slayer.—*B* By whom? *A* By Archimæus. *B* Which? *A* The Cretan one. *B* I accept.

### 352.—PRINNA

This picture is the work of delicate hands, so, good Prometheus, there are men whose skill is equal

<sup>1</sup> Horæius.

## GREEK ANTHOLOGY

ταύταν γοῦν ἐτύμως τὰν παρθένον ὅστις ἔγραψεν,  
αἱ καὺδ' αὖ ποτεθῆκ', ἧς κ' Ἀγυθαρχίς ὄλα.

### 353.—ΝΟΣΣΙΔΟΣ

Λυτομέλινα τέτυκται· ἴδ' ὡς ἀγανὸν τὸ προσωποι-  
ήμε πητοπτάζειν μελιχίῳ δυκέει·  
ὡς ἐτύμως θυγάτηρ τῇ μητρί πῶντα πιττερκεῖ.  
ἢ καλὸν ὅκκα πέλη τέκνα γονεῦσιν ἴσα.

### 354. ΤΗΣ ΑΥΤΗΣ

Ἰνῶτα καὶ τηνῶθε Σαβαιθίδος εἶδεται ἔμμεν  
ἄδ' εἰκὼν μορφῇ καὶ μεγαλειουσιν.  
θάπο τὰν πινυτὰν τὸ δὲ μέλιχον αὐτῷ τήνας  
ἔλπομ' ὀρήν· χαίροις πολλὰ, μήκαιρα γύναι

### 355.—ΛΕΩΝΙΔΟΥ

Ἄ μήτηρ ζῆλον τὸν Μίκυθον, οἷα πενιχρὰ  
Βάκχῳ δωρεῖται, ῥωπικὰ γραψαμένα.  
Βάκχε, σὺ δ' ὑψώης τὸν Μικυθον· εἰ δὲ τὸ δῶρον  
ῥωπικόν, ἢ λιτὰ ταῦτα φέρει πενία

### 356.—ΠΑΓΚΡΑΤΟΥΣ

Κλειοῦς αἱ δύο παῖδες Ἀριστοδίκη καὶ Ἀμεινὼ  
Κρήσσαι, πότνια, σῆς, Ἄρτεμι, νεοκόρου  
τετραετείς ἀπὸ μητρός. ἴδοις, ὦνασσα, τὰ τῆσδε  
εὐτεκνα, κἀντὶ μῆς θές δύο νεοκόρους.

## THE DEDICATORY EPIGRAMS

to time. At least if he who painted this girl thus to the life had but added speech, you would be, Agatharchis, your complete self

### 353.—NOSSIS

It is Melinna herself. See how her sweet face seems to look kindly at me. How truly the daughter resembles her mother in everything. It is surely a lovely thing when children are like their parents.

### 354.—BY THE SAME

BEEN from here this picture of Sabnaethis is to be known by its beauty and majesty. Look at the wise house-wife. I hope to look soon from high on her gentle self. All hail, blessed among women!

### 355. LEONIDAS

His mother, being poor, gives Micythus picture to Bacchus, poorly painted indeed. Bacchus, I pray thee, exalt Micythus, if the gift be trumpery, it is all that simple poverty can offer.

### 356 —PANCRATES

ARISTONICK and Amino, the two Cretan four-year-old daughters of Chio thy priestess, Artemis, are dedicated here by their mother. See, O Queen, what fair children she hath, and make thee two priestesses instead of one.



# GREEK ANTHOLOGY

## 357.—ΘΕΛΙΤΗΤΟΥ

- α. Ὀλβια τέκνα γένοισθε· τίνας γένος ἐστέ; τί δ'  
 ὑμῖν  
 ὧδε καλοῖς χαρίεν κείμενόν ἐστ' ὄνομα;  
 β. Νικάνωρ ἐγὼ εἰμι, πατὴρ δέ μοι Λίπιόριτος,  
 μήτηρ δ' Ἥγησω, κείμι γένος Μακεδών.  
 γ. Καί μεν ἐγὼ φίλα εἰμί, καὶ ἐστί μοι οὗτος ἀδελφός· ἵ  
 ἐκ δ' εὐχῆς τοκέων ἔσταμος ἀμφότεροι.

## 358.—ΔΙΟΤΙΜΟΥ

- Χαῖρέ μοι, ἄβρ' κύπασσι, τὸν Ὀμφάλη ἢ ποτε Λυδῇ  
 λυσσάμενη φιλότῃτ' ἦλθεν ἐς Ἱρακλεούς.  
 Ὀλβιος ἦσθα, κύπασσι, καὶ ἐς τυτε καὶ παλιν, ὅς νῦν  
 χρύσειον Ἄρτεμιδος τοῦτ' ἐπέβης μέλαθρον.

## THE DEDICATORY EPIGRAMS

### 357.—THEAETETUS

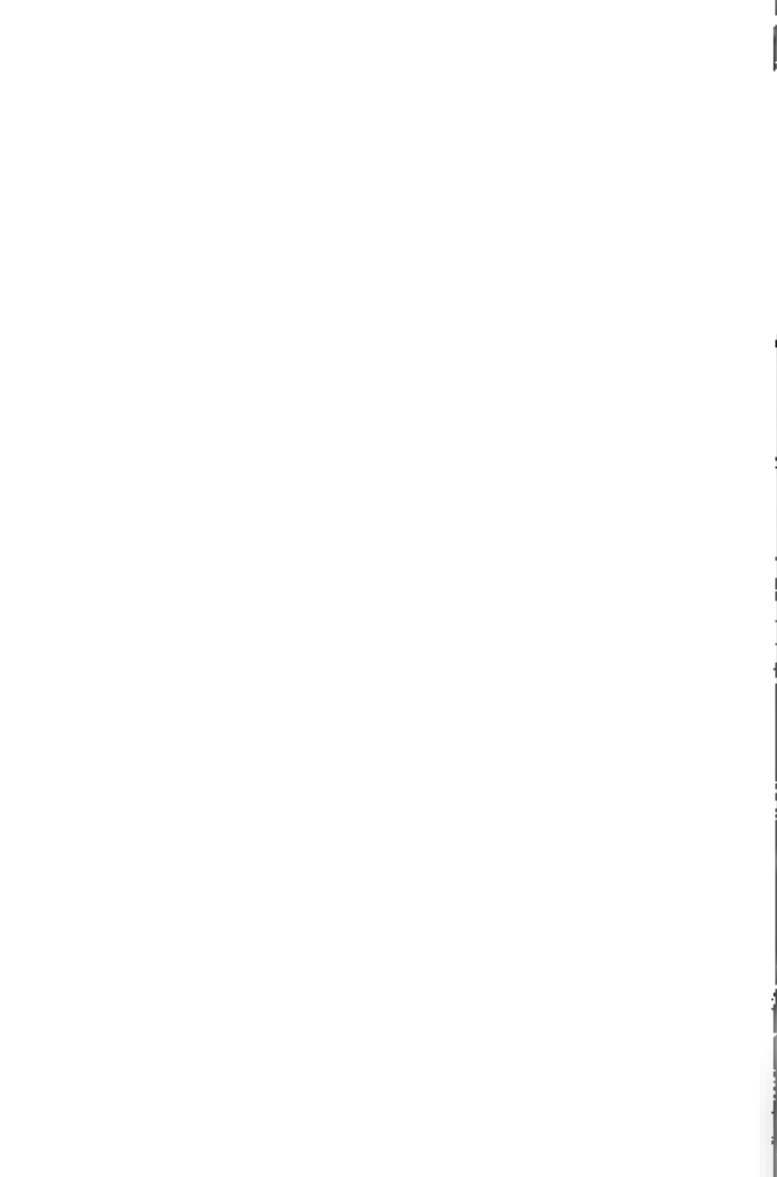
*A* MAY ye be blest, ye children. Who are your parents, and what pretty names did they give to their pretty ones? *B* I am Nicanor, and my father is Acporietas, and my mother Hegeso, and I am a Macedonian. *C* And I am Phula and this is my brother. We are here dedicated here owing to a vow of our parents.

### 358.—DIOTIMUS

Hail, dainty frock, that Lydian Omphale doffed to go to the bed of Hercules. Thou wert blessed then, O frock, and blessed again art thou now that thou hast entered this golden house of Artemis.



## INDEXES



## GENERAL INDEX

Arctus, hunter (cont. cont. 7),  
1 41

Arctus, at Athens, where Atlas  
lived VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, river in Asia. The caverna  
near which were supposed to cure  
skin diseases VI 1 1

Arctus, the (Arctus) king of Macedon  
VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

Arctus, VI 1 1

## GENERAL INDEX

- [illegible]

## GENERAL INDEX

Kandyon, VI 58  
 Lathrus, s. Darn  
 Epicurus VI 347  
 Episcopus, I. 36. 93  
 Erasma, poetess of Rhodes, 7th  
 cent. A.D. I. 48  
 Krynitzkine, mountains in Arcadia,  
 V. 10, VI. 111  
 Mops, VI. 223  
 Nudica, wife of Theonotus II  
 61 cent. A.D. I. 116  
 Nudica, cognate of the above,  
 w. Nudica 3rd I. 4  
 Nupurita, martyr, 4th cent. I  
 12. 8

[illegible]

Hecuba, H. 175  
 Helen H. 107  
 Helonak, Trojan prophet and  
 wayfarer, H. 156  
 Helianthus, dedication to, VI  
 10 117  
 Helios, VI 244  
 Helia dedication to, VI 133,  
 24 244 206 341  
 Hesperia, H. 136, dedication to,  
 VI 1 93 112 6, 7, 8, 35  
 Heracles, Ionia, Pantheophy, 316  
 cont. 147 152  
 Herma dromica, H. 102  
 Hermes, H. 206, dedication to,  
 VI 6, 23 28, 40 63-66 67, 68,  
 92, 101, 143 144 202 204 209  
 (of the wayfarer) 209 208, 309,  
 334, 346  
 Hero beloved by Leander who  
 swam over the river to visit her and was finally drowned,  
 V 263, 293  
 Hieronides, H. 227

Hooded n. 338  
Hiero tyrant of Syracuse, after  
his brother's death, c. 464  
Homer, B. 511  
Lionel son of Moero, Poet of  
Byzantium, about 380 B.C. II 406

Layside Greek names for H.B. of Italy VI 290  
John, mentioned in Phrygia, VI 28  
lythy-n p. Artemis  
lun. interwoven variations, and  
for his blessings, afterwards  
admitted between and turned  
into new more delicatness to,  
VI 61 229, 230  
Inquis, very a lion, VI 273  
to location of, VI 53  
Island, district in Asia Minor,  
I 404  
John, collections to, VI 60 231  
later name of earth, and Ishtar  
as was VI 28, 250  
Ilyria or Ilym, son of Proeus and  
Termin. From killed him and  
serviced his flesh up to Termin,  
who had cut off the tongue of  
her sister Philomela. Proeus  
was changed into a swallow,  
Philomela to a nightingale.  
Termin to a woodpecker, VI 247

Johannes and Cyrus, s. Cyrus  
 Indiana, Byzantine Princess, 6th  
 cent. A.D. 1, 10, 12, 11 17  
 Justin I Emperor, 518-527, 1  
 107, 18  
 Justin II, Emperor, 565-578  
 1 2 3  
 Justin III Emperor, 527-565, 1  
 10 11, 17, 18

Lachon promontory in Hestonia,  
where was a temple of Iere,  
VI 265  
Lachon river in Arcadia, VI 111  
Lais, the celebrated courtesan,  
VI 1, 18-21, 71  
Lampoon, r. Cydon  
Laphia, town in Thessaly, VI 207  
Lasion, town in Asia, VI 114  
Lauder, v. Iere  
Lato mother of Apollo and  
Artemis, dedication to, VI 213



# GENERAL INDEX

Leerna, island on the west coast  
of Crete v. 251

Leontides v. Ino

Leontides, modern, in Italy, v. 132

Lucania VI. 129 f.v.

Lycaonia at various courts & cities  
v. 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

Marathon, historic ground, site of  
the battle v. 132

Marathon, river in Lydia VI. 170,  
171, 172

Marathon, mountain in Attica,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

Marathon, of Marathon, mountain,  
VI. 112

# GENERAL INDEX

Polyneus, martyr, 3rd cent.  
I. 30

Polyneus, missionary (?) v. II 7  
48, but there is also a ditto  
romanized part of this name about  
400 v. II 42

Polyxena, daughter of Priam II.  
106

Pompey, II 308

Proculus, I. 66, dedication to,  
v. 4 II 32, 40, 70, 80, 240,  
[dedication] 236

Proculus, the celebrated sculptor,  
4th cent. B.C., v. 16, VI 347

Proculus, dedication to, VI 31, 22,  
23, 254, (of the house) 30, 40,  
102, 21 252, 252

Proculus, VI 352

Proculus, VI 277

Pythodorus, VI 24

Pythius, v. Nephelion

Pythius, king of Cyprus, 3rd cent.  
B.C. VI 30

Pythodorus, II 181

Pythius, III 141 VI 141

Pythius, v. Pythius

Pythius, Column of, VI 7

Pythius, I.

Pythodorus, dedication to, v. II 1

Pythodorus, river in Asia Minor, VI.  
22, 234

Pythodorus, II 10

Pythodorus, Trojan hero, killed by  
Pythodorus, II 277

Pythodorus, VI 222

Pythodorus, dedication to, VI 4

Pythodorus, several kinds of Pythodorus  
see this name, v. 4

Pythodorus, Gray stone and dedication  
to, VI 143

Pythodorus, of (Rom. 60) and 60  
cent. B.C. II 45

Pythodorus, wife of Junius II I, 2, 11

Pythodorus, VI 145

Pythodorus, Pythodorus, 7th cent. B.C.  
II 126

Pythodorus, river in northern Greece,  
VI 208

Pythodorus, dedication to, VI 171

Pythodorus, river in Sicily VI 208

Pythodorus, goddess, v. Asarte

Pythodorus, V 234

Pythodorus or Pythodorus, inhabitants  
of Pythodorus off the west coast of  
Greece II 300 VI 8

Pythodorus, v. Pythodorus

Pythodorus, worshiped by Pythodorus (p.  
note, page 222), v. 222, 201

Pythodorus, poet also musician,  
7th cent. B.C. II 1

Pythodorus, wife of Junius, I. 61

Pythodorus (Pythodorus official), I.  
30, 37, 100

Pythodorus (Martyr, A. B. 300), I. 8

Pythodorus, Emperor 370-380,  
I. 4

Pythodorus, I., Emperor 400-450  
476

Pythodorus, city of Pythodorus, VI 341  
dedication to 300

Pythodorus, II 372

Pythodorus v. Pythodorus

Pythodorus, dedication to, VI 235

Pythodorus, mentioned in Lydia, VI.  
234

Pythodorus, city in the north of Greece,  
v. 3

Pythodorus VI 302

Pythodorus, St. supposed first  
bishop of Apha, I. 16

Pythodorus = Pythodorus VI 16 350

Pythodorus, v. Pythodorus

Pythodorus, II 348

Pythodorus, dedication to, VI 53

Pythodorus, dedication to, VI 84, 130,  
(Cicero) 322, (Platon) 50, (Por-  
phyry) 242, (Pythodorus) author  
of all Pythodorus 52

## INDEX OF AUTHORS INCLUDED IN THIS VOLUME

M = Wealth of Member  
Ph = Wealth of Philoppos  
Ag = City of Athens

For a summation of these levels, see Identification, table V.

- [illegible]

## INDEX OF AUTHORS

- Diuresis of Mitylene (Ph. Augustan)* 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1

# INDEX OF AUTHORS

- Hecsenetus (M, 3rd cent. B.C.), VI.  
 225; cp. IV. 1, 29  
 Hecarchus (1st cent. A.D.), V. 33-40;  
 VI. 31 (?), 285 (?)  
 Niclas (M, 3rd cent. B.C.), VI. 120,  
 127, 270; cp. IV. 1, 30  
 Nicodemus of Heraclea, VI. 314-320  
 Nilus Scholasticus (Byzantine  
 poet), I. 33  
 Nicias (M, 3rd cent. B.C.), V. 179;  
 VI. 132, 265, 273 (?), 275, 353, 354;  
 cp. IV. 1, 10  
 Pallades of Alexandria (Ag, 5th  
 cent. A.D.), V. 71, 72, 257; VI. 80,  
 81, 85  
 Pasceus (M), VI. 117, 356; cp. IV.  
 1, 18  
 Parmenon (Ph, Augustan age?), V.  
 33, 34; cp. IV. 2, 10  
 Patricius (Byzantine poet), I. 119  
 Paulus Silentiarius (Ag, 6th cent.  
 A.D.), V. 217, 219, 221, 226, 238,  
 239, 232, 234, 236, 239, 241, 244,  
 246, 248, 250, 252, 254-256, 258-  
 260, 262, 264, 266, 268, 270, 272,  
 274, 275, 279, 281, 283, 286, 288,  
 290, 291, 293, 300, 301; VI. 54, 57,  
 64-66, 71, 75, 81, 83, 84, 188  
 Peres (M, circ. 300 B.C.) VI. 112,  
 272, 274; cp. IV. 1, 26  
 Phaedimus (M, circ. 300 B.C.), VI.  
 271; cp. IV. 1, 52  
 Phalaecus, VI. 165, 198 (?)  
 Phantas (M, between 3rd and 1st  
 cent. B.C.), VI. 294, 295, 297, 299,  
 304, 307; cp. IV. 1, 54  
 Philotas of Samos (M), VI. 219  
 Philippus of Thessalonica (2nd cent.  
 A.D.?), IV. Proem, 2; VI. 5, 36,  
 38, 62, 69, 92, 94, 99, 101-104,  
 107, 114, 203 (?), 281, 236, 240,  
 247, 251, 259  
 Philodemus the Epicurean (Ph, 1st  
 cent. B.C.), V. 4, 13, 25, 46, 107,  
 112, 115, 120, 121, 123, 124, 126,  
 131, 132, 306, 308 (?); VI. 246 (?),  
 249; cp. IV. 2, 9  
 Pisto (M, 4th cent. B.C.), V. 76-80;  
 VI. 1, 43; cp. IV. 1, 46  
 Polemo, V. 68 (?)  
 Poskidippus (M, 3rd cent. B.C.), V.  
 134, 183, 186, 194 (?), 202 (?),  
 209 (?), 211, 212; cp. IV. 1, 46  
 Quintus (Ph), VI. 239  
 Didanus (M, circ. 200 B.C.) VI. 34,  
 173, 278; cp. IV. 1, 11  
 Rudus (date uncertain), V. 8, 12,  
 14, 15, 18, 19, 21, 22, 27, 28, 35-37,  
 41-43, 47, 48, 60-62, 66, 69, 70,  
 73-77, 87, 88, 92-94, 97, 101  
 Rulius Domestikus (Ag), V. 204  
 Sabius Grammaticus, VI. 158  
 Samus (M, 2nd cent. B.C.), VI. 118  
 Sappho (M, 7th cent. B.C.), VI. 260;  
 cp. IV. 1, 6  
 Sasyrius, VI. 11  
 Simulus Grammaticus (M, end of  
 4th cent. B.C.), VI. 113; cp. IV.  
 1, 30  
 Simonides (M, 5th cent. B.C.), V.  
 159; VI. 2, 60, 62, 197, 212-217;  
 cp. IV. 1, 8  
 Sophronius, Patriarch, I. 99, 108  
 Statyllus Fiacus, V. 5; VI. 196  
 Thallus of Miletus (Ph, 1st cent.  
 A.D.), VI. 91, 235  
 Theastetus (Ag, Byzantine, 9th  
 cent. A.D.), VI. 37, 357  
 Theocritus, VI. 336-340  
 Theodorides (M, 3rd cent. B.C.), VI.  
 155-157, 222, 224  
 Theodorus (M), VI. 282  
 Thyllus, VI. 170  
 Tyrrhus (M, 2nd cent. B.C.?), VI.  
 151; cp. IV. 1, 10  
 Zonas (Ph, 1st cent. B.C.), VI. 98,  
 100; cp. IV. 2, 11  
 Zosimus, VI. 15 (?), 198-196





N. 4 CATALOGUED

*"A book that is shut is but a block"*

**CENTRAL ARCHAEOLOGICAL LIBRARY**

GOVT. OF INDIA  
Department of Archaeology  
**NEW DELHI.**

Please help us to keep the book  
clean and moving.